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IN
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PREFACE.

THE present Edition of the HANDBOOK TO SOUTHERN ITALY has been entirely re-arranged, in accordance with the recent extension of the railway system, and all possible pains have been taken to bring the information required by the traveller down to the most recent period. So many new roads and railways are however in process of construction, and changes in the various methods of locomotion are so frequent, that perfect and permanent accuracy cannot be guaranteed. The most important Routes have been re-written upon the spot, and all cities and districts of special interest have been explored anew.

The Editor is indebted to numerous travellers for many valuable corrections and additions, especially in the difficult but practical matter of Hotels, &c., and he will thankfully receive any further hints or suggestions of a similar character if based on personal experience.

This Edition differs from its predecessors in two important points. An account of Sicily, abridged from the original Handbook by Mr. George Dennis, but also revised upon the spot, has been included; and all information of an ephemeral nature relating to Hotels, Shops, Sailing of Steamers, &c., has been remitted to a General Index and Directory, printed at the end of the volume.

CONTENTS.

PART I.

	PAGE
PREFACE	v
LIST OF ROUTES	ix
LIST OF MAPS AND PLANS	xi
INTRODUCTION	xiii
PRELIMINARY INFORMATION	xxxv

ROUTES.	1
DESCRIPTION OF NAPLES.	21
ENVIRONS OF NAPLES	86
ROUTES CONTINUED	92

PART II.

DESCRIPTION OF SICILY	289
ROUTES.	294
INDEX AND DIRECTORY	561

LIST OF ROUTES.

(To facilitate reference, the names are printed **black** in those Routes under which they are fully described.)

Railway everywhere, unless otherwise specified.

PART I.

SOUTHERN ITALY.

ROUTE	PAGE	ROUTE	PAGE
1. Rome to Naples , by Velletri , Roccasecca , Monte Cassino , Caianello , Capua , Caserta , and Cancello	1	15. Solmona to Caianello , by Isernia .—Carriage road and rail	212
2. Naples to Avellino , by Cancello and Nola	92	16. Roccasecca to Avezzano , by Isola and Sora .—Rail and carriage road	215
3. Caserta to Castellammare , by Cancello	94	17. Naples to Foggia , by Caserta and Benevento	219
4. Naples to Portici .—Ascent of Vesuvius	96	18. Benevento to Termoli , by Campobasso	227
5. Naples to Herculaneum and Pompeii	104	19. Foggia to Melfi , by Rocchetta .—Rail and carriage road	229
6. Castellammare to Sorrento . Carriage road	134	20. Foggia to Lucera	231
7. Sorrento to Capri .—Steamer	139	21. Foggia to Manfredonia .—Excursion to Monte S. Angelo	232
8. Salerno to Sorrento , by Amalfi .—Carriage road	143	22. San Benedetto del Tronto to Brindisi , by Foggia , Barletta , Trani , and Bari	233
9. Naples to Procida and Ischia .—Steamer	152	23. Barletta to Bari , by Andria , Ruvo , and Bitonto .—Steam tramway	246
10. Naples to Positano .—Excursion to Baia , Capo Miseno , and Cumæ	158	24. Bari to Taranto , by Gioia del Colle	248
11. Battipaglia to Pisciotta , by Paestum	178	25. Naples to Brindisi , by Salerno , Battipaglia , Sigignano , Potenza , Metaponto , and Taranto	249
12. Velletri to Sparanise , by Terracina and Gaeta .—Carriage road	184	26. Gallipoli to Brindisi , by Zollino and Lecca .— Zollino to Otranto	250
13. Terni to Solmona , by Rieti and Aquila	195		
14. Rome to Castellammare Adriatico , by Tivoli , Avezzano , and Solmona	206		

ROUTE	PAGE	ROUTE	PAGE
27. Sicignano to Casalbuono	262	31. Cosenza to Rosarno.—Carriage road	279
28. Metaponto to Reggio, by Sibari, Cotrone, and Catanzaro	264	32. Naples to Baiano, by Nola	283
29. Sibari to Cosenza	274	33. Cancellò to Benevento, by the Caudine Forks	283
30. Reggio to Gioia - Tauro, by Scilla	276	34. Eboli to Venosa.—Carriage road	285

PART II. SICILY.

ROUTE	PAGE	ROUTE	PAGE
41. Naples to Palermo, by steamer	294	51. Cefalù to Leonforte, by Gangi and Nicosia.—Carriage road and horse-path	367
42. Palermo to Trapani, by Calatafimi, Castelvetro, and Marsala	313	52. Catania to Noto, by Bicocca, Valsavoia, and Syracuse	369
43. Castelvetro to Porto Empedocle, by Sciacca.—Carriage road	329	53. Valsavoia to Caltagirone.—Carriage road	382
44. Palermo to Corleone	333	54. Licata to Noto, by Terranova and Modica.—Road and bridle-path	386
45. Palermo to Catania, by Termini, Roccapalumba, S. Catarina Xirbi, Leonforte, and Bicocca	335	55. Catania to Messina, by Aci Reale and Taormina	389
46. Roccapalumba to Porto Empedocle, by Aragona and Girgenti	343	56. Taormina to Catania, by Aderò and Paternò.—Carriage road	396
47. Aragona to S. Catarina Xirbi, by Canicatti	349	57. Catania to Nicolosi.—Carriage road.—Ascent of Etna	400
48. Canicatti to Licata	350	58. Messina to the Lipari Islands, by steamer	411
49. Termini to Cefalù	351	59. Messina to Naples, by steamer	414
50. Cefalù to Messina.—Carriage road	355	60. Palermo to Ustica, by steamer	414

MAPS AND PLANS.

PART I.

	Page
Naples	<i>to face</i> 21
Museum at Naples	60, 61
Environs of Naples	<i>to face</i> 87
Pompeii	,, 107
Section of the Walls at Pompeii	108
House of Pansa at Pompeii	123
Western Environs of Naples	<i>to face</i> 153
Ruins of Pæstum	179
Aquila	<i>to face</i> 199
Map of South Italy and Naples	<i>end of Part I.</i>

PART II.

Palermo	<i>to face</i> 295
Environs of Palermo	,, 309
Temples of Selinus	321
Catania	<i>to face</i> 341
Agrigentum	345
Messina	<i>to face</i> 361
Syracuse	373
Mount Etna	401
Map of Sicily	<i>end of Part II.</i>

ABBREVIATIONS, &c.

N., S., E., W., indicate the points of the compass.

Rt., right; l., left.

M., English mile.

Hr., hour; min., minute.

Fr., franc; c., centime.

Rly., railway; stat., station; dil., diligence.

Pop., population; cent., century.

Numerals within brackets after the name of a town denote population; after that of a church or painter they signify the date. Heights above the sea are given in Eng. ft.

C and C. = Crowe and Cavalcaselle; Cic. = Cicerone.

INTRODUCTION.

1. *General Topography.*—2. *Classical Topography.*—3. *Agriculture.*—4. *Commerce and Manufactures.*—5. *Fine Arts*: A. *Ancient Architecture*; B. *Mediæval and Modern Architecture*; C. *Sculpture*; D. *Painting.*—6. *Books on the Country.*—7. *Maps.*—8. *Chronological Tables.*

I. GENERAL TOPOGRAPHY.

The Southern portion of the Italian peninsula and of the present Italian kingdom formerly constituted the Neapolitan provinces or continental portion of the kingdom of the Two Sicilies, bounded on the N.W. by the Papal States, on the N.E. by the Adriatic, on the S.E. by the Ionian, and on the W. by the Mediterranean seas.

In ancient times the Tiber was the boundary between Upper and Lower Italy. The acquisitions of the Holy See in the middle ages changed the ancient landmarks, and transferred a portion of Southern Italy to the Popes.

The chain of the Apennines runs through the centre of the Neapolitan provinces. Their highest peaks are in the Abruzzi, where the *Gran Sasso d'Italia*, or *Monte Corno*, is 9815 ft. above the sea, and *Monte Amaro*, the highest peak of the Maiella group, 9170 ft.; in the province of the Terra di Lavoro, *Monte Miletto*, the highest peak of the Matese, 6725 ft.; in Basilicata, *Monte Dolcedorme*, 6875 ft.; in Calabria, *Monte Cocuzzo*, 5050 ft., and *Montalto*, the culminating point of the Aspromonte, 6910 ft.

The principal rivers are,—on the W. coast, the *Liris* or *Garigliano*, *Volturno*, and *Sele*. On the Adriatic, the *Tronto*, *Vomano*, *Pescara*, *Sangro*, *Trigno*, *Biferno*, *Fortore*, and *Ofanto*. On the Ionian sea, the *Bradano*, *Basente*, *Agri*, *Sinno*, and *Crati*. The inconsiderable amount of tide renders the mouths of these rivers useless as harbours, except for very small vessels.

The principal harbours and roadsteads frequented by shipping are,—on the W. coast, *Gaeta*, *Baia*, *Naples*, *Castellammare*, and the little *Bay of Tropea*; on the Ionian sea, *Taranto*, and *Gallipoli*; on the E. coasts, *Brindisi*, *Bari*, *Molfetta*, *Bisceglie*, *Trani*, *Barietta*, *Manfredonia*, *Termoli*, *Ortona*, and *Pescara*; but most of the latter are only accessible to vessels drawing little water.

There are few lakes. The largest are,—the *Lago di Fucino* in the Abruzzi, now drained, the *Lago di Fondi* in Terra di Lavoro, the *Lago di Lesina* and *Lago di Salpi* in the Capitanata, and the small volcanic lakes of *Agnano* (also drained), *Avernus*, &c., near Naples.

The principal islands are the *Ponza* group off the Bay of *Gaeta*;

Ischia, Procida, and Capri in the Bay of Naples; the *Isola di Dino* in the Gulf of Policastro; and the islands of *Tremiti* in the Adriatic.

This portion of the Peninsula is divided into 16 provinces, of which Basilicata and Capitanata are the largest, Abruzzo Citeriore and the Province of Naples the smallest. The following is a list of the provinces, with their chief towns:—

Abruzzo Citeriore—Chieti.
Abruzzo Ulteriore I.—Teramo.
Abruzzo Ulteriore II.—Aquila.
Basilicata—Potenza.
Benevento—Benevento.
Calabria Citeriore—Cosenza.
Calabria Ulteriore I.—Reggio.
Calabria Ulteriore II.—Catanzaro.
Capitanata—Foggia.

Molise or Sannio—Campobasso.
Napoli—Napoli.
Principato Citeriore—Salerno.
Principato Ulteriore—Avellino.
Terra di Bari—Bari.
Terra di Lavoro—Caserta.
Terra d' Otranto—Brindisi.
 Total population in 1888, 9,355,000.

2. CLASSICAL TOPOGRAPHY.

There is no country in Europe whose population is composed of a greater variety of races than the South of Italy. They were never extinguished or absorbed by the conquests of Rome, or by the political changes during the middle ages. In Naples there has always been a mixture of many nations; and in the provinces we still find the descendants of the Marsi, Samnites, Bruttii, Lucanians, Calabri, Greeks, and other races of antiquity. When the Samnite and the Oscan languages had ceased to be spoken, Greek remained the language of the inhabitants of the coasts, and survived the downfall of the Roman empire. During the Byzantine rule the kingdom received the greatest infusion of foreign blood and foreign habits since the period of the ancient colonisation; but these Greek settlements were confined chiefly to the coasts of Apulia and to certain districts of Calabria.

Such were the circumstances of the Neapolitan provinces when they were invaded by the Barbarians of the North. These tribes overran the country without occupying it. The Lombards, who followed, left but little impression on the national character. The Normans, by the foundation of the existing monarchy on the basis of feudal institutions, amalgamated the mixed races into one people without destroying their distinctive features. Hence we find that amidst all the changes of dynasty, from the Norman conquest to our own times, the varied elements of the population have retained the national character, the domestic habits, the amusements, and even in some instances the language of the ancient races. At Procida the traveller may still see the national dance performed as of old to the sound of the timbrel, and in Greek costumes. In the agricultural districts, at a distance from the capital, he will find implements as primitive and prejudices as inveterate as those which characterised the farmer of Roman times. In all the ports of the S. coast he will recognise in the Phrygian cap and the capote of the sailors the patterns represented in the paintings of the Pompeii taverns. The great festival of Monte Vergine will remind him of the Dionysiac procession; and half a century has scarcely passed since the remnants of the worship of Priapus were extirpated from *Sernia*.

3. AGRICULTURE.

The Southern provinces of Italy are calculated to contain 20,220,516 English acres, of which about three-fifths only are actually under cultivation. Their agriculture has been classified under three distinct systems, the Mountain, the Campanian, and the Apulian.

The **Mountain System** includes the cultivated districts generally, with the exception of the plains of Campania and Apulia, but the term does not apply to the higher ranges of the mountain chain which occupies the centre of the country. The farms in this class are of small extent, varying from two to seven acres. The rotation on light soils is as follows: 1st year fallow, with maize or potatoes; 2nd wheat; 3rd rye; while on strong soils, manured by sheep, it is in the 1st year fallow, with potatoes; in the 2nd wheat; in the 3rd beans; in the 4th barley.

The **Campanian System** prevails from the Bay of Gaeta to Sorrento, including the islands of the Bay of Naples. It differs from the mountain system in the larger size of the farms, in the advantages of a light and rich volcanic soil, and in the abundance of manure. There is therefore no fallow in the rotation of crops, the ground being kept from year to year in a state of high cultivation. One of the characteristic features of the Campanian system is the cultivation of grain crops under the shade of trees. This practice has frequently been noticed by travellers as a proof of bad farming; but in this district it is found that the soil, when thus protected, produces both grain and grass of better quality, though perhaps in smaller quantities. This deficiency in the amount of the crop is more than made up for by the farmer being enabled to combine arable husbandry with the cultivation of the vine, the mulberry, and the orange. If he prefer the vine, he plants elms or poplars on which to train it; if the olive or the mulberry-tree be the object, he plants them in rows from 30 to 40 feet apart, thus leaving ample room for raising a crop of corn or of green food between them. In many farms another permanent crop is obtained by the introduction of the stone-pine, which towers over all other trees without depriving them of sunshine, and is a source of considerable profit in a country where its fruit is considered one of the delicacies of the table. The rotation in these farms is managed with great skill. In the beginning of October, red clover and artificial grasses, rape, or lupins are raised, to provide green food for cattle from December to March. In April the land is ploughed. Maize is then sown in furrows; with beans, potatoes, or gourds in the spaces between the maize. When these summer crops are gathered in, wheat is sown. Sometimes hemp takes the place of maize in the first year, and spring wheat in the second, when the ground is manured by sheep. Another rotation in frequent use is hemp with manure in the 1st year; wheat in the 2nd; spring wheat in the 3rd; and wheat in the 4th. A good deal of madder-root has been of late years grown in the valley of the Sarno, as well as cotton about Scafati, Pompeii, &c.

The **Apulian System**, known as that of the Tavoliere, is peculiar to the great plain of the Puglia, which presents a vast treeless flat, parched in summer, but in winter clothed with luxuriant herbage. The soil is a thin layer of vegetable earth, sometimes deep and ri-

resting partly on Apennine limestone, and partly on a deep bed of gravel mixed with clay, forming a kind of argillaceous breccia of the pliocene period. From the earliest times the Samnite shepherds were accustomed to resort to this plain for the winter pasturage of their flocks. In 1442 Alfonso I. made the migration *compulsory*. The plain itself was capable of affording pasturage to upwards of 900,000 sheep, allowing 60 acres to every hundred head. For the purpose of conveying the flocks to and from the plain, three great roads, still called the *Tratturi delle Pecore*, were opened, one commencing at Aquila, another at Celano, the third at Peschio Asseroli. Certain tracts adjacent to the great roads were rented by the crown as resting-places, under the name of *riposi laterali*, on which the cattle were allowed to graze for 24 hours during the march. Two general resting-places were also provided for them on their arrival on the plain, to give time to the proper officers to apportion the pasture, one being near Larino, the other in the Murgie of Minervino. No cattle were allowed to approach the plain by any except the appointed roads, on which at certain points stations were established, where each proprietor was required to declare the number of his flock. After this declaration, had been verified by the officers, the number was duly registered, with the amount of tax payable thereon. The tax was always collected at Foggia, where the farmers were compelled to sell the whole produce of their stock. One half of the tax was collected after the sale of the live stock, the other half after the sale of the wool. When the amount sold was not sufficient to meet the tax, the stock of wool on hand was stored in the custom-house of Foggia as security for the balance. No farmer could remove his flocks from the plain without a passport, which was never granted until the crown dues were satisfied. The Tavoliere became a mine of wealth, and the tolls and rent paid to the Crown under the last Bourbon were said to amount on an average to more than 80,000*l.* per annum.

The *mandra*, or general flock, is under the care of a *massaro*, or chief shepherd, a *sotto-massaro*, or under-shepherd, and a *capo-buttaro*, or head dairyman. The flock is subdivided into several *morre*, each *morra* under the care of a shepherd, a dairyman, and an upper-dairyman, who has charge of the cheese. To each *morra* two dogs and a mule are attached, the latter for carrying the utensils for making cheese, and the baggage of the shepherd. The chief shepherd, head dairyman, and upper-dairyman receive 100 frs. per annum, with food, consisting of bread, oil, milk, goats' cheese, and salt, and a dress of sheepskins, a coarse shirt, breeches of the coarsest cloth, and sandals. The under-shepherd receives 75 frs. per annum; and the under-dairyman 35 frs. for the first year, which is increased at the rate of 5 frs. a year until he becomes an under-shepherd. When the flocks are in the pastures, all these people live and sleep on the ground under a tent of skins, the wives in their absence attending to the crops in the mountains, or supporting themselves by spinning. Since the annexation of the southern provinces to the United Kingdom, a large part of the Tavoliere has been brought into cultivation. The absolute property has been acquired in many cases by lease-holders or others on easy terms of redemption, and the proprietors have very generally entered

upon a course of improved agriculture. In no part of Europe, except Hungary, is such rapid progress to be observed; a large demand for English agricultural machinery has arisen; and the sale of wine at greatly increased prices has become a source of local prosperity.

The chief live-stock bred in the southern provinces are sheep, goats, mules, asses, oxen, cows, horses, and buffalos. The sheep most in request are the white fine-woolled breed, known by the local name of *pecore gentili*. They are shorn twice a year, once entirely in the spring, and only half in the summer. The wool is mostly sold and exported; a small quantity, however, is manufactured into cloth at Arpino and other places of the kingdom. From the milk of the sheep a cheese is made which constitutes the food of a large proportion of the people, and is a more immediate source of profit to the farmer than the wool. The result is, that the breed of sheep which produced the delicate white wool of antiquity has long since disappeared, and more attention is paid to the milk and cheese than to the wool. The horses of Capitanata and Calabria are fine animals, and are remarkable for that compact form which justifies the boast of the Neapolitans that the Balbi horses in the Museum are the type of the existing race. Mules are abundant in the Abruzzi, Terra d'Otranto, and other provinces on the Adriatic. Horned cattle have hitherto been less attended to than they deserve, except on the farms of the richer nobles. Cows' milk is seldom made into butter, except for the supply of the capital, olive-oil being used in its stead in all parts of the kingdom: the milk is used in making cheese. Buffalos as well as oxen are also used for draught in the Terra di Lavoro and part of Apulia, and their milk is made into cheese. The swine are generally black, and in the warmer regions devoid of bristles. Many districts are still as famous for bees as they were in classical times.

The crops throughout the kingdom present us with nearly every description of tree and plant known in the temperate and torrid zones. The corn produced in the continental provinces is estimated, on a full year's average, at 8,400,000 English quarters. The Vine is of universal cultivation. When a vineyard is to be planted, the ground is usually prepared for two years previously; a light calcareous or argillaceous soil is, if possible, selected; and when the nature of the ground permits, a gentle elevation is preferred to a level surface. The mode of propagation is either by layers or by cuttings. In the third year the plants begin to bear fruit. The vintage commences at the end of September. The grapes are collected in a vat sunk beneath the floor, in which they are generally allowed to remain for a few days before they are trodden out, after which the liquor is drawn off into casks. The Olive flourishes best in dry and stony districts, and in plains or slopes open to the S. On the hills the produce is less, but the quality of the oil is superior. There are numberless varieties. That of Venafro, known by the local name of the *Sergia*, is said to be one of the best. There are three modes of propagation, by slips, by shoots, and by grafting runners or slips on the wild olive. Propagation by slips is performed in winter, and in 10 years the slip becomes a profitable tree. Shoots require many years before they become productive. Grafting by slips is performed in March and April, and is the most

express some mode of propagation, the fruit being produced in 5 years. The flowering takes place in June and the fruit begins to ripen in October, when it is fit for the table. If required for making oil, it is allowed to remain on the tree where it soon turns black, and reaches maturity in December. The olives of the present day differ very little from those which have been discovered in the ruins at Pompeii and Stabiae. The oil of Vico, Sorrento, Massia, and of other places near Naples, is in high repute. That of Terra d'Otranto, however, is by far the most important in a commercial point of view. That province and the Terra di Bari are the chief seats of the cultivation, about two-thirds of each being covered with olive-grounds. The Mulberry-tree, under the Aragonese dynasty, was an object of general cultivation; but the heavy duty imposed on silk in the last cent. discouraged the farmers from planting them, and it has only been in recent years that the cultivation has been resumed. The raw silk of the provinces of Napoli, Terra di Lavoro, the two Principato, and Calabria, is excellent, and finds a ready market abroad. The Fig is extensively cultivated in the eastern provinces. The Almond is a very profitable tree, but is liable to be injured by sudden changes of temperature whilst in flower. The Caroba grows better near the seashore, and is a striking object with its grotesque fruit-pods, which form an important article as the food of horses. The hazel-nut is extensively cultivated in the neighbourhood of Avellino. The Orange and the Lemon are propagated by layers. A twig is struck in a pot in the autumn, and is separated from the tree in May, when it is transplanted: it requires 6 or 8 years before it becomes productive. Lemons are exported largely from Sorrento and other seaside places in June and July. The Date-palm produces fruit, but cannot be said to ripen in any part of the kingdom. The Tobacco-plant is cultivated in the Terra d'Otranto, on the tableland behind the Capo di Leuca, where it is considered the best in Italy; the Cotton-plant in the provinces of Naples, Terra di Lavoro, Bari, Otranto, Basilicata, and Calabria; it is said to thrive best where the soil is light and swampy; the plant begins to blossom in July, and towards the beginning of October the capsules burst. Rice is grown in the marshy districts beyond Salerno and in the Adriatic provinces, but its cultivation is highly injurious to the health of the localities. Liquorice-root is grown to a great extent in the Calabrias, from whence the greater part of the extract called liquorice-juice is brought for the English and American markets. Saffron grows in the pasture-grounds about Aquila, Taranto, and Cosenza. The climate of the Terra di Bari and of Calabria is the best suited for the production of Currants. The small island of Dino in the Gulf of Policastro, and the still smaller one of Cirella a few miles farther S., are particularly celebrated for them.

4. COMMERCE AND MANUFACTURES.

The foreign trade of the Southern provinces of Italy is small in proportion to their extent and population; but it has increased since their annexation to the Italian kingdom. The principal British imports are sugar, manufactures, cotton twist, iron, coals, woollens, worsteds,

sugar, cod-fish, pilchards, tin, and hardware. The principal exports to Great Britain are olive-oil, silk, liquorice-juice, lemons, and brandy.

Manufacturing industry has made considerable progress within the last few years. Naples has manufactories of gloves, soap, perfumery, silks, artificial flowers, coral ornaments, earthenware, hats, and carriages. Torre Annunziata and Gragnano are celebrated for their fabrication of macaroni. S. Maria di Capua has a considerable trade in leather; Piedimonte, in the valley of the Volturno, has some cotton and copper mills, and manufactories of paper, cloths, serges, and skins; Arpino maintains its ancient reputation for woollen cloths made of Apulian wool; and Sora produces both cloth and paper. There are several cotton-mills near Salerno, set in motion by the waters of the Irno; Sarno has factories of beetroot-sugar and linen; Cava, manufactories of linen, cotton, and cordage; Vietri has a manufactory of glass bottles and paper; and Amalfi, paper and macaroni mills, the produce of which is exported largely to the Levant and South America. Avellino has a local celebrity for its hats: Atripalda for its iron-foundries, fulling and paper mills. Campobasso, Agnone, Frosolone, and Lucito are the principal seats of the manufacture of coarse hardware. Agnone has copper-works; Colletorto a trade in hats, dressed skins, and wax candles; and Isernia several manufactories of woollens, paper, and earthenware. The coast near Vasto is celebrated for its production of rice and saffron. The *Terra di Bari* supplies a great part of the kingdom with salt and nitre. Taranto is known for its gloves and stockings knit from the *lama pesce*, the silken tuft by which the *pianna marina*, a bivalve shell, attaches itself to the rocks. Bernalda, near Metaponto, has a considerable traffic in saffron; great quantities of liquorice-juice are produced about Cotrone; and Catanzaro has manufactories of silk tissues. Reggio has some reputation for its dried fruits, essential oils of citron, lemon, and orange flower, and its silk manufactures.

5. FINE ARTS.—(A.) ANCIENT ARCHITECTURE AND ART.

In the *Handbook for Central Italy* we have referred to the styles of architecture of ancient Italy, anterior to the Roman period. These remarks apply equally to Southern Italy. In the Northern provinces we find not only examples of polygonal constructions, but some of the most remarkable remains of what has been called the Pelasgic period now existing in Europe. There are interesting examples of it in the Cicolano district; in the acropolis of Atina; and in that of Sora. The Pelasgic remains of perhaps a less remote period are also numerous; at Norma, Ferentino, Segni, and Veroli the walls are still either perfect or traceable throughout their entire circuit. All these remains, however, are surpassed by the acropolis of Alatri, the best example of this ancient mode of construction which exists in South Italy. Arpino, in addition to walls of great extent, has a pointed gateway of massive polygonal blocks differing from every other known specimen of entrances to ancient fortresses. Of Greek architecture the Neapolitan provinces possess the most splendid monuments in the world in the temples of Paestum, constructed in the massive style of the older Doric, and which are coeval with the earliest Greek colonization on the shores of Italy.

Of Roman architecture there are remains in every part of the kingdom ; but those which give the environs of Naples an interest beyond any other district in Europe are to be found at Pompeii and Herculaneum, for there only are we admitted to the domestic mode of living of the ancient Romans, and enabled to study their habits and their public institutions. At Benevento we see the magnificent arch raised to Trajan, perhaps the finest now existing ; and at S. Maria di Capua the amphitheatre, more ancient and more complete as far as regards its substructions than the Coliseum itself. In *Painting*, Naples is especially rich in specimens of Roman art, obtained from Pompeii and Herculaneum. Some of these bear evidence of having been the work of Greek artists. Of *Mosaics*, Pompeii has afforded also some fine examples. Though intended mostly for pavements, and in most cases coarsely executed, they have the same general character as the paintings, and were evidently the work of Greeks. The *Sculpture* in the Museum is of mixed origin, but of a highly interesting character. The collection contains some noble examples of pure Greek art, and a large number of the best Roman period collected by the Farnese family at Rome. The *Terracotta* or *Italo-Greek Vases*, found in the tombs of the ante-Roman period, bear the clearest evidence of Greek origin. All the most beautiful specimens have been obtained from the sites of the early Greek colonies in Magna Græcia ; whilst many of them bear in Greek characters the names of the artist who executed them and of the personages represented upon them. The collection of *Bronzes* found at Herculaneum and Pompeii surpasses all others that exist in this branch of art.

(B.) MEDIÆVAL AND MODERN ARCHITECTURE.

In the very interesting churches of Apulia, which have been less altered than any other, the Lombard style, both in general plan and detail of ornament, is distinctly predominant. The Priory of S. Nicola at Bari offers a fine example. The Normans imported Gothic modes of treatment, carried out however by Lombard architects. A good specimen of their period is the Abbey Church of the Holy Trinity at Venosa. After the accession of the House of Anjou, Pointed architecture was exclusively patronised by the sovereigns of that dynasty, and most of the ecclesiastical edifices of the capital were originally in that style. The church architecture of Naples presents scarcely an unaltered specimen of the religious edifices of the 14th, 15th, and 16th centuries. Many of the earlier churches, which in their original state must have been magnificent examples of the Angevine and Suabian Gothic, have been barbarously mutilated by modern alterations, and by an excessive passion for tasteless ornament introduced by the Spaniards. Some of the old palaces also, which were erected in the pointed style, have lost nearly all their distinctive features, and are now interesting chiefly as marking the passage of the Gothic into the style of the Revival. *Maestro Buono*, a Venetian, in the beginning of the twelfth century, is the earliest architect of whom we have any record at Naples. He was employed by the Norman king, William I., to design the Castel dell' Ovo and Castel Capuano.

Of *Castellated architecture* the Neapolitan provinces contain, perhaps,

more specimens than any other country in S. Europe. Some of the most characteristic examples are: the baronial fortresses of Melfi; Lucera and Castel del Monte, built by Frederick II.; Avezzano, the stronghold of the Colonnas; Popoli, of the Cantelmi; Isola and Sora, of the Piccolomini; and Castel di Sangro, of the Counts of the Marsi.

(C.) SCULPTURE.

The Neapolitan sculptors in metal derived their earliest instruction from Byzantium. The few bronze doors of the churches still preserved were the work of Byzantine artists. Those at Amalfi date from the year 1000; of Monte Cassino, made at Constantinople on the model of those of Amalfi, from 1066; of Atrani from 1087; of Salerno from 1099; of Benevento, also made at Constantinople, and remarkable for their elaborate reliefs, from 1150; and those of Ravello from 1179. With regard to stone and marble, Apulia has indeed been claimed as the cradle of the revival of sculpture in Italy, on the ground that Peter, the father of Niccolò da Pisa, is said to have been a native of this country. It is, however, more probable that he was born at Apulia, near Siena, or at another village of the same name near Arezzo, and that Naples still owes its school of sculpture to the Tuscan pupils of his son and grandson. The churches of Naples abound in sepulchral monuments of the 13th, 14th, 15th, and 16th centuries. Much information on Neapolitan sculptors and their works may be obtained from Mr. Charles Perkins's work on Italian Sculpture.†

(D.) PAINTING.

The late period of the excavation of Roman tombs at Puteoli and elsewhere, and the still more recent date of the discovery of the buried cities, preclude the possibility of supposing that the arabesques and wall decorations of antiquity had any influence in forming the style of the early Neapolitan painters. There is perhaps some reason for assuming that the mosaics which the Byzantine artists, from a very early period of the connection of Naples with the Eastern empire, introduced into the Lombard and early Gothic churches, were the source of that large infusion of Byzantine art which characterised the Neapolitan school in the first stages of its development. At a later period, on the accession of the house of Aragon, the patronage of Flemish painters by Alfonso I. brought the artists of Naples into intimate association with the masters of that school, and this association was subsequently strengthened in a more direct manner by the connection of the Netherlands with Spain, while Naples was governed by Spanish Viceroy.

Although it is generally admitted that Naples never really had a distinct School of Painting, the precise position occupied by that city in the region of Art is still a matter of eager controversy. The general

† *History of Sculpture in Northern, Southern, and Eastern Italy*: by Charles Perkins. 1 vol. 1868.

idea on the subject, which is supported by Crowe & Cavalcaselle, is that whatever Painting existed in S. Italy before the time of Giotto was Byzantine, *i.e.*, either the work of Byzantine artists or of copyists and imitators—that at a later time the example of Giotto and other early Tuscans, and later still that of the early Flemish and German painters was followed by Neapolitans, who never succeeded in founding an original school. Against this theory Signor Salazzaro maintains that the tradition of art in S. Italy was continuous—that though stiff and rude (when compared with later works) the paintings that still survive of the 11th, 12th, and 13th centuries are unmistakably different from the Byzantine works of the same period, and would have been just what they are if Byzantism and Byzantine art had never existed. In his great work, still uncompleted, he has brought forward a large mass of evidence on these points, illustrated by good chromolithographs of selections from still existing works, mostly in fresco. There are, however, a few specimens of painting on wood, one of which, of the 11th cent., appears to be in oil.

For the convenience of travellers we append the following chronological list of the most celebrated Neapolitan architects, sculptors, and painters, chiefly compiled from Dominici's history. It must be borne in mind, however, that, with regard to the painters especially, recent criticism has refused to acknowledge the existence of any independent character in early Neapolitan art; and Messrs. Crowe and Cavalcaselle maintain that the Neapolitan painters of the 13th and 14th centuries, to whom native writers have assigned such a high place in the history of art in S. Italy, are more or less mythical. Kugler's Handbook of the Italian Schools, 5th edition, edited by Sir A. Henry Layard, 1887, is indispensable to the Art Student. Dr. Jacob Burckhardt's '*Cicerone*,' a Handbook of Architecture, Sculpture, and Painting in Italy, is a most useful work. The part on Painting has been translated, and is published uniform with Murray's Handbooks.† In it is included a short account of Neapolitan painting, and of the principal pictures in S. Italy. More full and detailed information on the subject will be found in Messrs. Crowe and Cavalcaselle's works,‡ and in a recent work by Sig. Salazzaro, on the Italian Schools of Painting, from the 4th to the 13th century.§ The very important treatise by H. W. Schulz, entitled '*Denkmäler der Kunst des Mittelalters in Unter-Italien*,' in 4 vols., with large atlas of illustrations, is mainly devoted to architecture, but includes also much reference to contemporary art. Miss Farquhar's Biographical Catalogue of the principal Italian Painters will be found useful.

† *The Cicerone*: or, Art Guide to Painting in Italy; by Dr. J. Burckhardt. Edited by Dr. A. von Zahn. Translated by Mrs. A. H. Clough. 1 vol.

‡ History of Painting in Italy, from the 2nd to the 16th Century, 3 vols. 1866; and History of Painting in North Italy, from the 14th to the 16th Century, 2 vols. 1871: by Messrs. Crowe and Cavalcaselle.

§ *Studi sui Monumenti dell' Italia Meridionale dal IV. and XIII. Secolo*, per Demetrio Salazzaro. Published by Detken & Rocholl. Naples.

ARCHITECTS.

1230. **MAZUCCIO I.** is the first Neapolitan architect of the Revival. He is supposed to have been the pupil of a Byzantine artist; or more likely of the school of *Fuccio*, who was brought to Naples by the Emperor Frederick II. to complete the Castel Capuano. 1306
1291. **Mazuccio II.** His pupils were:— 1388
 1. *Giacomo de Sanctis* 1435
 2. **ANTONIO BAMBOCCIO**, also called **BABOCCIO** (fl. 1420).
 3. **ANDREA CICCIONE** 1455
Pietro and Ippolito del Donzello, better known as painters.
Agnolo Aniello del Fiore, a pupil of *Ciccione*.
Antonio Fiorentino of Cava.
1478. **GIOVANNI (MERLIANO) DA NOLA**, a pupil of *Aniello del Fiore*, 1559
 celebrated as a sculptor.
Ferdinando Mantio, his pupil.
Cola dell'Amatrice (fl. 1514–35), who was also a painter.
1675. *Ferdinando Sanfelice*.
1700. **LUIGI VANVITELLI**, who erected the royal palace of Caserta . . . 1773
Domenico Fontana (fl. 1600), his son *Giulio Cesare* (fl. 1620),
Carlo Fontana (1634–1714), *Cosimo Fansaga* (1591–1673), and
Ferdinando Fuga (fl. 1740), although much employed at Naples,
 where they erected many buildings, were not Neapolitans.

SCULPTORS.

1230. **Masuccio I.**, already mentioned as an architect, seems to have been the restorer of sculpture in Naples. His works are in the Minutoli chapel. 1306
Pietro degli Stefani, a brother of *Tommaso*, the painter (fl. 13th cent.)
1291. **Masuccio II.** Some fine tombs in the churches of Sta. Chiara, S. Domenico, and S. Lorenzo, are attributed to him. His pupils were:— 1388
 1. **ANTONIO BABOCCIO**, or *Bamboccio*, an architect as well as a sculptor. His finest works are—the Gothic façade and doorway of S. Giovanni da Pappacoda, and the tomb of *Aldemoresco* in S. Lorenzo.
 2. **ANDREA CICCIONE**, whose masterpiece is the tomb of King Ladislaus at S. Giovanni in Carbonara. 1455
Agnolo Aniello del Fiore, *Ciccione's* pupil.
1478. **GIOVANNI MERLIANO**, called also, from his birthplace, *Giovanni da Nola*, a pupil of *Aniello del Fiore*, and perhaps the greatest Neapolitan sculptor. His works in Naples are numerous; one of the best is a Virgin and Child, with two Saints, at S. Domenico. 1559
Salvatore dell' Aquila, surnamed *l'Ariscola* (fl. 15th cent.), whose best works are at Aquila.
Silvestro Salviati dell' Aquila (fl. 1506), whose masterpiece is in S. Bernardino, at Aquila.
ANNIBALE CACCAVELLO, a pupil of *Merliano* (fl. 16th cent.).
Domenico d' Auria (fl. 1600).

PAINTERS.

- B.** 1230. **TOMMASO DEGLI STEFANI**, a contemporary of *Cimabue*, was the earliest Neapolitan painter. The illustrations of the Passion in the Minutoli chapel in the Cathedral, and the Madonna at the high altar in Sta. Maria la Nuova are his best works extant. **D.** 1310
1260. *Filippo Tesaurò*, his pupil. The Virgin and Child with several Saints, in the Museum, is the only painting attributed to him. 1320
- Maestro Simone*, *Tesaurò's* pupil, and the friend and assistant of *Giotto* in the paintings the latter executed at Naples. A painting in the Chapel of St. Thomas Aquinas, at S. Domenico, is said to be his earliest work; S. Giacomo della Marca and the Angels, in the Museum; but his best paintings are in S. Lorenzo. His pupils were:— 1346
1320. 1. *Gennaro di Cola*, to whom the frescoes in the Chapel del Croce-fisso at the Incoronata are attributed. 1370
2. *Maestro Stefanone*, whose best work is a Magdalen on a gold ground in the Brancacci chapel at S. Domenico. 1390
- (Of the above painters, Crowe and Cavalcaselle say that not only no positive records exist of them, but no paintings by them can be found.)
1350. 3. **COLANTONIO** or **NICOLA ANTONIO DEL FIORE**, the same, according to Dominici, as *Nicola di Tommaso del Fiore*. He appears to have painted in oil as early as 1371. His pupils were:— 1444
1. *Agnolo Franco*, whose best frescos are in S. Domenico. 1445
- (Of Colantonio, C. and C. say that it may be fairly assumed that no such painter ever existed; and of Agnolo Franco, that the works attributed to him are all Umbrò-Sienese.)
1382. 2. **ANTONIO SOLARIO**, called *lo Zingaro*, a travelling tinker, who, having fallen in love with *Colantonio's* daughter, became an artist to win her hand. The frescos illustrating the life of S. Benedict, in one of the cloisters at S. Severino e Sosio, and the Virgin enthroned, with Saints, in the Museum, are considered his masterpieces. 1455
- (C. and C. speak of *Lo Zingaro* as the "ghost of a painter," and say that his existence may be accepted, because it cannot be disproved; but that it is impossible to acknowledge at the production of one pencil, the diverse creations attributed to him.)
- His most eminent pupils were:—
1. *Niccolò di Vito* (fl. 1460).
1430. 2. *Simone Papa the elder*, who imitated the style of Van Eyck. His masterpiece is the painting of S. Jerome and S. James invoking the protection of the Archangel Michael for two Neapolitans. 1488
1405. 3. *Pietro del Donzello* 1470
4. *Ippolito*, or *Polito del Donzello*, *Pietro's* brother. Their best works are in S. Domenico and Sta. Maria la Nuova and in the Museum. (According to C. and C., the pictures attributed to *Simone* are of a Flemish type of art; and the *Donzelli* were Florentines by birth and education, while the pictures attributed to them are all different in style.)
5. *Silvestro Buono*, or *de' Buoni*, whose masterpiece is in the Basilica of Sta. Restituta. His pupils were:— 1484
1. *Bernardo Tesaurò* (fl. 1460-1480).
1475. 2. *Giovanni Antonio d'Amato*, called *Amato il Vecchio*, whose best painting is at Sanseverino e Sosio. His pupils were:—
1490. 1. *Giovan Vincenzo Corso*, who studied also under *Perino del Vaga*. 1545

1505. 2. *Pietro Negroni*, from Calabria 1565
1506. 3. *Simone Papa the younger*, whose best works are in the choir of Monte Oliveto. 1567
1414. **ANTONELLO DA MESSINA**, who is said to have introduced the Van Eyck method of oil-painting into Italy. 1493-6
- Cola dell' Amatrice* (fl. 1514-35), a native of Amatrice in the Abruzzi, who resided chiefly at Ascoli; two of his good works may be seen in the Museum of the Lateran at Rome.
1480. **ANDREA SABBATINI**, called from his birthplace *Andrea di Salerno*, a pupil of *Raphael*, and the best Neapolitan painter of the 16th cent. He was inspired with the determination of becoming a painter, by *Perugino's* large painting of the Assumption in the cathedral. He cannot be studied out of Naples, where his works are numerous, especially in the Museum. His best pupils were:—
1. *Francesco Santafede* (fl. 1560).
 2. *Cesare Turco*.
1509. 3. *Giovan Filippo Criscuolo*, whose best painting is in Sta. Maria Donna Regina. 1584
1520. *Francesco Imparato*, Criscuolo's pupil, who studied afterwards under *Titian*, and whose best pictures are in S. Pietro Martire. 1570
- Polidoro Caldara da Caravaggio* came to Naples in 1527, and took up his residence in the house of his friend *Andrea di Salerno*. He painted at Naples many works, which had some influence on the Neapolitan school. His best pupil was:—
1508. *Giovan Bernardo Lama* 1579
1560. **FABRIZIO SANTAFEDE**, a son of *Francesco*. He was so popular an artist that in 1647 the populace spared a house merely from its having frescos by him. His masterpiece is the Coronation of the Virgin in Sta Maria la Nuova. 1634
1568. *Giuseppe Cesari*, called the *Cavaliere d' Arpino*, from his father's birthplace. He was the head of the school of the *Idealisti*. 1640
1558. **BELISARIO CORENZIO**, a Greek by birth, who studied under *Tintoretto*. He was the leader of a conspiracy formed with *Caracciolo* and *Spagnoletto* to prevent foreign painters from working at Naples. He died by falling from a scaffolding while painting in Sanseverino e Sosio. 1643
1580. **GIOVAN BATTISTA CARACCILOLO**, a pupil of *Michelangelo da Caravaggio*, and afterwards an imitator of *Annibale Caracci*. 1641
1588. **GIUSEPPE RIBERA**, called *LO SPAGNOLETTO*, a native of Xativa, in Spain, or, according to Dominici, of Gallipoli, in the province of Terra d'Otranto, where his parents had settled. He formed his style chiefly upon the works of *M. A. da Caravaggio*, and became one of the most remarkable of the school of the *Naturalisti*. The Deposition from the Cross in S. Martino is considered his masterpiece. 1656
- Francesco Fracanzano*, a pupil of *Ribera*, who, having joined in an attempt of rebellion against the Spaniards, was executed by poison. 1657
- Pompeo dell' Aquila* was a tolerable painter of the 16th cent., whose best works are at Aquila.
1585. **MASSIMO STANZONI**, *Caracciolo's* pupil, has left some indifferent works in the Certosa of S. Martino. His pupils were:— 1658
1. *Francesco*, called *Pacecco di Rosa* 1654
 2. *Domenico Finoglia*, who painted in the Certosa of S. Martino 1654

1598. 3. *Andrea Vaccaro*, who at first imitated *Caravaggio*, and in his 1670
 later works *Guido*.^{B.}
1600. 4. *Aniello Falcone*. He and his pupils, among whom was *Salvator* 1665
Rosa, formed themselves into a company called *Compagnia della*
Morte, whose object was to murder the Spaniards. After *Ma-*
saniello's death, *Falcone* fled for safety to Paris, whence he was
 allowed to return through Colbert's intercession. He painted
 battle-pieces chiefly. His pupils were:—
1615. 1. *SALVATOR ROSA*, who became afterwards a pupil of *Spagno-*
letto.
1612. 2. *Domenico Gargiulo*, called *Mico Spadaro*. His most remark- 1679
 able works are the Insurrection of Masaniello, and the plague
 of 1656, in the Museum.
1613. *MATTIA PRETI*, called *il Cavaliere Calabrese*, a pupil of *Guercino*. 1699
 He was born at Taverna in Calabria, and died at Malta, where
 he had been made a Knight of St. John.
1632. *LUCA GIORDANO*, at first a pupil of *Spagnoletto*, but afterwards he 1705
 worked with *Pietro da Cortona* in Rome. He imitated with ease
 the style of any artist, and had such a rapidity of execution that
 he earned the nickname of *Luca fa Presto*. His paintings are
 numerous in Naples.
1657. *FRANCESCO SOLIMENA*, of Nocera, a pupil of *Giacomo del Po*, and 1747
 the competitor of *L. Giordano*. The conversion of S. Paul and
 the Fall of Simon Magus, in S. Paolo, are his best paintings in
 Naples. His best pupil was:—
1676. *Sebastiano Conca*, from Gaeta 1764

6. BOOKS.

In the Introduction to the Handbooks for Northern and Central Italy will be found a list of works, many of which will be equally useful to the traveller in the southern provinces.

Those who are willing to devote time to the study of Neapolitan history will find ample materials in the '*Raccolta di tutti i più rinomati scrittori dell' Istoria Generale del Regno*,' Naples, 1769-77, 25 vols. 4to. It contains Capece-latro, Di Costanzo, Pontanus, Porzio, Collenuccio, Costo, Parrino, Giannone, and many anonymous authors, or of secondary importance. Of Giannone's '*Storia Civile del Regno di Napoli*' there are several editions; one of the best is that published by Bettoni at Milan, 1831, 9 vols. 8vo.

The perusal of Colletta's '*Storia del Reame di Napoli*' from 1734, when the Bourbon dynasty was established, to 1825, will be indispensable to those who wish to know something of modern Neapolitan history. The best edition is that of Florence by Le Monnier, 1848, 2 vols. 12mo. An account of the events from 1846 to 1853 will be found in Ranalli's '*Istorie Italiane*,' Florence, 1855, 4 vols. 12mo.

In the last century Bernardo di Dominici, himself a painter, wrote the '*Vite de Pittori, Scultori ed Architetti Napolitani*;' an indifferent compilation, but the only one on the subject. The original edition of 1742, 3 vols. 4to., is not easily found; a reprint was published at Naples in 1840 in 4 vols. 8vo.

Giustiniani's '*Dizionario Geografico*,' Naples, 1797-1805, 10 vols. 8vo., and '*Dizionario de' Monti, Laghi, e Fiumi*,' Naples, 1812, 3 vols. 8vo., with all their faults and omissions, are still the best geographical accounts of the kingdom.

The '*Guida di Napoli*,' 2 vols. 4to., published by the Government at the time

of the Scientific Congress held at Naples, in 1845, contains much valuable information with regard to the city of Naples and its neighbourhood.

The tourist through the remoter districts, especially of the classical sites of Magna Græcia, now rendered more accessible by railway, will find much practical information on antiquarian subjects in a work called '*The Nooks and Byways of Italy*,' by Dr. C. Tait Ramage; 1 vol. 8vo., Liverpool (Edward Howell), 1868, and in *Le Norman, Grande Grèce* (Paris). And visitors to Apulia are recommended to read '*The Land of Manfred*,' by Janet Ross, 1 vol. cr. 8vo. (Murray) 1889.

7. MAPS.

Although a trigonometrical survey of the continental dominions was undertaken many years ago, under the direction of the late General Visconti, very little progress has been made as regards the publication of its labours since his death, the latter being confined to maps of the capital and its vicinity, and of Gaeta: ten of these very accurate maps alone can be purchased; those particularly of the environs of the city, of the islands of Ischia and Capri, of Vesuvius, and of the environs of Gaeta, are beautifully executed. The Italian Government, having completed that of Sicily, is now engaged in a general survey of South Italy, on a scale of $\frac{1}{50000}$; but though the whole was promised for 1875, only a few sheets have as yet appeared. Two very good general maps, upon which the roads are well laid down, have been published by the Royal Staff Corps, at Turin; *Carta delle Provincie Meridionale dell' Italia*, in 4 sheets, 1861; and *Carta Corografica dell' Italia, Superiore e Centrale*, 6 sheets, 1865. The first includes a fair map of the Island of Sicily, the second of that of Sardinia. These maps will be found the best for general use. The coasts have been laid down with more accuracy by the late Admiral W. H. Smyth, and until lately have constituted its only maritime surveys, if we except some additions to the chart of the Bay of Naples by the Ufficio Topografico; the work was continued on the W. coast of Italy, as far as Cape Minerva, by the late M. Darondeau, an able hydrographical engineer attached to the French Dépôt de la Marine. His surveys of the Straits of Messina and of the Ponza and Lipari Islands form most valuable documents for navigators, in consequence of the errors he discovered in all previous charts, especially of the latter interesting volcanic group. A publication by the late Cav. Marzolla, of the topographical department, consisting of fifteen maps of the provinces of the kingdom, completed in 1853, will be the most useful map-guide to the tourist through the Neapolitan provinces; the scale is $\frac{1}{250000}$.

8. CHRONOLOGICAL TABLES.

THE NORMANS, A.D. 1042—1194.

I. COUNTS OF APULIA.

1042. William Bras-de-Fer, son of Tancred of Hauteville, proclaimed *Comes Apulie* by the Normans assembled at Matera.
 1046. Drogo, } his brothers.
 1050. Humphrey, }
 1057. Robert Guiscard, eldest son of Tancred of Hauteville by his 2nd wife, and half-brother of William, Drogo, and Humphrey.

II. DUKES OF APULIA AND CALABRIA.

1059. Robert Guiscard, having conquered Calabria, assumes the title of *Dux Apulie et Calabriae*.
 1085. Roger Borsa, 2nd son of Robert by his 2nd wife Sigalgaita.
 1111. William, eldest son of Roger Borsa.
 1127. Roger, 2nd son of Roger the "Great Count of Sicily," and nephew of Robert Guiscard.

III. KINGS OF NAPLES AND SICILY.

Foundation of the Monarchy.

1130. Roger, having conquered Amalfi and Naples, is proclaimed King.
 1154. William I. (The Bad), only surviving son of Roger.
 1166. William II. (The Good), son of William I.
 1190. Tancred, Count of Lecce, natural son of Roger, son of King Roger.
 1194. William III., eldest son of Tancred.

THE SUABIANS, 1194—1266.

HOUSE OF HOHENSTAUFEN.

1194. Henry I. of Naples, and VI. Emperor of Germany, only son of Frederick Barbarossa, succeeded to the Crown of the Two Sicilies in virtue of his marriage with Constance, the daughter of King Roger.
 1197. Constance alone, in the name of her only son Frederick.
 1198. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.
 1250. Conrad, second son of Frederick II.
 1254. Manfred, Prince of Taranto, natural son of Frederick II., first as guardian of Conradin, only son of Conrad, and afterwards as King, on the false report of Conradin's death; deposed by Urban IV.; he was killed at the battle of Benevento in 1266.
 1266. Conradin, the last male in the Suabian line, defeated by the usurper Charles d'Anjou in 1268, and barbarously executed by his orders at Naples.

HOUSE OF ANJOU, 1266—1442.

KINGDOM OF NAPLES.

1266. Charles I. of Anjou, Count of Provence, 7th son of Louis VIII. of France by Blanche of Castile, and brother of Louis IX. (St. Louis), in virtue of an investiture by Pope Clement IV. He lost Sicily in 1282, see below.
 1285. Charles II. the Lame (Zoppo), son of Charles I.
 1309. Robert the Wise, third son of Charles II.
 1343. Joanna I., daughter of Charles Duke of Calabria, only son of Robert the Wise, who survived him. She married her second cousin Andrew, a son of Charles King of Hungary, who was murdered at Aversa in 1345.
 1381. Charles III., of Durazzo, sometimes called "Carlo della Pace," son of Louis Count of Gravina, grandson of Charles II., and second cousin of Joanna I. He married Margaret, his first cousin, daughter of Charles of Durazzo, who was executed for the murder of Andrew, and granddaughter of Charles II.
 1386. Ladislaus, son of Charles III.,

1414. Joanna II., sister of Ladislaus. The Durazzo line ended on her death.
 1435. Renato of Anjou, Duke of Lorraine, succeeded as the heir of Joanna II., in virtue of her will, in opposition to her previous adoption of Alfonso of Aragon.

HOUSE OF ARAGON.

[I. KINGS OF SICILY, 1282—1496.

1282. Peter I., King of Aragon, succeeded to the throne as the husband of Constance, the daughter of Manfred, and sole heiress of the house of Hohenstaufen.
 1285. James I. "the Just," son of Peter I., abdicated in 1291 in favour of his brother, on becoming King of Aragon by the title of James II.
 1291. Frederick I., Viceroy.
 1296. Frederick II., brother of James the Just, died near Palermo in 1337.
 1337. Peter II., eldest son of Frederick II., who had been associated in the government by his father since 1321.
 1342. Louis, son of Peter II.
 1355. Frederick III., younger brother of Louis.
 1377. Mary, daughter of Frederick III., and Martin of Aragon her husband, son of Martin I., King of Aragon.
 1402. Martin I., husband of Mary, succeeding on her death without issue.
 1409. Martin the Elder (Martin I. of Aragon II. of Sicily), father of the last king, so that Sicily became again united to the crown of Aragon.
 1412. Ferdinand the Just, King of Aragon and Sicily, second son of Eleanor of Aragon and of John I. King of Castile, and brother of Henry III. King of Castile.
 1416. Alfonso V., the Magnanimous, King of Aragon and Sicily, son of Ferdinand the Just, who, having conquered Naples, became]

II. KING OF NAPLES AND SICILY.

1442. Alfonso I., formerly only King of Sicily, called the Magnanimous; the heir of Joanna II. by her first adoption, and the heir of the house of Hohenstaufen by the female line, and through it of the Norman kings. He entered Naples on June 2nd, 1442, and expelled Renato d'Anjou from the kingdom. At his death Naples and Sicily were again divided.

[III. KINGS OF SICILY.

1458. John II., King of Aragon and Navarre, second brother of Alfonso.
 1479. Ferdinand II. (Ferdinand the Catholic), son of John II.]

IV. KINGS OF NAPLES.

1458. Ferdinand or Ferrante I., natural son of Alfonso I., legitimated by the Pope in 1444.
 1494. Alfonso II., Duke of Calabria, eldest son of Ferdinand I.
 1495. Ferdinand II., Duke of Calabria, eldest son of Alfonso II., who renounced the kingdom in his favour.
 1496. Frederick Prince of Altamura, second son of Ferdinand I., brother of Alfonso II., and uncle of the last king, despoiled of his kingdom by Louis XII. of France and Ferdinand the Catholic, died at Tours in 1554; with him ended the Aragonese dynasty.

PARTITION OF THE KINGDOM, 1500—1504.

- By the treaty of Granada, signed November 11, 1500, and confirmed by Pope Alexander VI. and the conclave of Cardinals in the following year, Ferdinand the Catholic of Spain and Louis XII. of France agreed to divide the kingdom of Naples between them. The Treaty provided that the King of France should possess the city of Naples, the Terra di Lavoro, the three Abruzzi, and half the revenue produced by the Tavoliere of Apulia, with a confirmation of the title of King of Naples and Jerusalem, which he had previously assumed. The King of Spain, who had for many years been King of Sicily, was to possess Calabria and Apulia, and the remaining half of the revenue of the Tavoliere, with the title of Duke of Calabria and Apulia. The possession of the provinces not mentioned in the treaty soon led to a war between the contracting parties. Hostilities commenced in June, 1502; in little more than eighteen months the French were defeated in four battles; and by the military genius of Gonsalvo de Cordova the whole kingdom became, like Sicily, a Spanish possession.

Viceroy.

1502. Gonsalvo de Cordova, for Ferdinand the Catholic.
 —. The Duke of Nemours, for Louis XII.

THE SPANISH DOMINION, 1504—1707.

KINGDOM OF NAPLES AND SICILY.

1504. Ferdinand the Catholic, King of Spain, son of John II.

Viceroy.

1503. Gonsalvo de Cordova.
 1507. Don John of Aragon, Count of Ribagorsa.
 1508. Don Antonio Guevara, High Steward of Spain.
 1509. Don Raimondo de Cardona.

SPANISH SOVEREIGNS OF THE HOUSE OF AUSTRIA, 1516—1700.

1515. Joanna III. (Joan of Castile), daughter of Ferdinand and Isabella; proclaimed queen on the death of her father, and abdicated in the following year in favour of her son.
 1516. Charles IV., afterwards the Emperor Charles V., son of Joan of Castile and the Archduke Philip I. of Austria, Duke of Burgundy, son of the Emperor Maximilian I.

Viceroy.

1522. Don Carlos de Lannoy (Lannoy).
 1527. Don Hugo de Moncada.
 1528. Philibert, Prince of Orange.
 1529. Cardinal Pompeo Colonna, Archbishop of Monreale.
 1532. Don Pedro de Toledo, Marques de Villafranca.
 1554. Cardinal Pacecco.
 1554. Philip II. of Spain, the husband of Queen Mary of England, son of the Emperor Charles V. by Isabella of Portugal.

Viceroy.

- 1555-58. Don Fernando Alvarez de Toledo (the celebrated Duke of Alva).
 1558. Don Juan Manriquez de Leon (as the King's Lieutenant).
 1559. Cardinal de la Cueva (as the King's Lieutenant).
 1559-71. Don Parasan de Rivera, Duke de Alcalá.
 1571-75. Antoine Perrenot, Cardinal de Granvelle.
 1575-79. Don Inigo Lopez Hurtado de Mendoza, Marquis of Mondejar.
 1579-82. Don Juan de Zuniga, Prince of Pietrapersia.
 1582-86. Don Pedro Giron, Duke de Osuna.
 1586-95. Don Juan de Zuniga, Count de Miranda.
 1595-99. Don Enriquez de Guzman, Count de Olivares.
 1598. Philip III. of Spain, son of Philip II. by his fourth wife Anne of Austria, daughter of the Emperor Maximilian II.

Viceroy.

- 1599-1601. Don Fernandez Ruiz de Castro, Count de Lemos.
 [1601-3. Don Francisco de Castro, left lieutenant by his father, the Viceroy, at his death.]
 1603-10. Don Juan Alfonso Pimentel de Errera, Count de Benevente.
 1610-16. Don Pedro Fernandez de Castro, Count de Lemos.
 1616-20. Don Pedro Giron, Duke de Osuna.
 1620. Cardinal Borgia (as the King's Lieutenant).
 1620-22. Cardinal Don Antonio Zapata (as the King's Lieutenant).
 1621. Philip IV. of Spain, son of Philip III. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroy.

- 1622-29. Don Antonio Alvarez de Toledo, Duke d'Alva (grandson of the "Great Duke").
 1629-31. Don Fernando Afan de Rivera, Duke de Alcalá.
 1631-37. Don Manuel de Guzman, Count de Monterey.
 1637-44. Don Ramiro de Guzman, Duke of Medina de las Torres.
 1644-46. Don Juan Alfonso Enriquez, Admiral of Castile.
 1646-48. Don Rodriguez Ponce de Leon, Duke d'Arcos.
 1648. Don Juan of Austria, natural son of Philip IV. (from January to March).
 1648-53. Don Inigo Valez y Tassis, Count de Ofiate.
 1553-59. Don Garcia de Avellana y Haro, Count de Castrillo.
 1659-64. Count Peñaranda.
 1665 Charles II. of Spain, son of Philip IV. by his second wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III.

Viceroy.

- 1664-66. Cardinal Pascual of Aragon.
 1666-71. Don Pedro Antonio of Aragon.
 1671. Don Federico de Toledo, Marques de Villafranca.
 1672-75. Don Antonio Alvarez, Marques de Astorga.
 1675-88. Don Fernando Faxardo, Marques de los Velez.
 1683-87. Don Gaspar de Haro, Marques del Carpio.

1688-95. Don Francisco Benavides, Count de Sant' Esteván.
 1695-1700. Don Luis de la Cerda, Duke de Medina Celi.

End of the Spanish, or elder branch of the House of Austria.

WAR OF THE SPANISH SUCCESSION, 1700-1713.

1700. Philip V. of Spain, Duke of Anjou, and grandson of Louis XIV. of France, was declared heir of the kingdoms of Spain, Naples, and Sicily by his grand-uncle Charles, the late King. The succession, on the other hand, was claimed by Leopold I., Emperor of Germany, for his son the Archduke Charles, as the heir of the elder branch of the House of Austria. A war ensued, and lasted for 11 years.

Viceroy during the War.

1702. The Marques de Vigliena.
 —. The Duke de Ascalona.

THE GERMAN DOMINION.

KINGS OF THE HOUSE OF AUSTRIA, 1707-1734,

KINGDOM OF NAPLES: AFTERWARDS OF NAPLES AND SICILY.

1707. Charles VI., Archduke of Austria, second son of the Emperor Leopold I., by his third wife Eleonora Magdalen Teresa, Princess of Palatine Newburg (afterwards the Emperor Charles VI.). Count Daun entered Naples with the imperial army, July 7th, 1707.

During this reign Sicily was taken from the Duke of Savoy by Philip V. of Spain (in 1713). It was restored to the crown of Naples in 1720 by the war of the Quadruple Alliance, the island of Sardinia being given to Victor Amedeus in exchange, with the title of King of Sardinia.

Viceroy.

1707. Count von Martinitz.
 1708. Count Daun.
 —. Cardinal Grimani.
 1710. Count Carlo Borromeo.

By the peace of Utrecht in 1713 the House of Bourbon was excluded from Italy; Philip was confirmed as King of Spain, by the title of Philip V.; Naples was made over to the German branch of the House of Austria; and Sicily was separated from Naples and given to Victor Amedeus, Duke of Savoy.

Viceroy.

1715. Count Daun.
 1719. Count Gallas.
 —. Cardinal Schrottembach.
 1721. Prince Borghese.
 —. Cardinal Von Althan.
 1728. The Balì Portocarrero.
 1733. Count Von Harrach.
 1734. Giulio Visconti, Count della Pieve, the last of the Viceroy.

THE SPANISH BOURBONS, 1734.

KINGDOM OF NAPLES AND SICILY.

Don Carlos, the younger son of Philip V. of Spain, by his second wife Elisabetta Farnese, of the house of Parma, seized the kingdom of Naples, and subsequently that of Sicily. In 1734 he was crowned at Palermo; in 1738 his title was acknowledged by the Treaty of Vienna; in 1744 he defeated the Austrians at Velletri, and compelled them to evacuate the kingdom; and in 1748 his title was acknowledged by the Treaty of Aix-la-Chapelle. His reign dates from the coronation at Palermo, and he may therefore be described as:—

1734. Charles of Bourbon VII. of Naples, in order of succession, and by the bull of investiture of Pope Clement XII.; generally called Charles III. by the Neapolitans, as he succeeded in 1759 to the throne of Spain by that title, on the death of his elder brother Ferdinand VI., and abdicated the throne of Naples and Sicily in favour of his third son Ferdinand, then in his eighth year.
1759. Ferdinand IV., third son of the preceding, by the Princess Amelia Walburga, daughter of Frederick Augustus King of Poland. By his father's act of abdication, Ferdinand was proclaimed King of Naples and Sicily by the title of Ferdinand IV. During his minority (1759–1767) the kingdom was governed by a Regency presided over by the Prime Minister, Tanucci.
1799. General Championnet entered Naples with a French army on January 23, and proclaimed the *Repubblica Partenopea*.

On the 14th of June of the same year Cardinal Ruffo took Naples and re-established the government of Ferdinand IV.

THE FRENCH OCCUPATION.

KINGDOM OF NAPLES.

1806. On the 14th of January, a French army, under Massena, took possession of Naples and proclaimed King Joseph Bonaparte; Ferdinand IV. retiring to Sicily.
1808. A decree of Napoleon, of July 15, proclaimed Joachim Murat King of Naples, instead of Joseph, who was removed to the throne of Spain.

THE RESTORATION OF THE BOURBONS.

KINGDOM OF THE TWO SICILIES.

1815. By the treaty of *Casalanza*, May 20, 1815, Naples was restored to Ferdinand, who, by the provisions of the Treaty of Vienna in 1816, assumed the title of
1816. Ferdinand I., King of the Two Sicilies.
1825. Francis I., son of Ferdinand I., by the Archduchess Maria Carolina of Austria, sister of the Emperor Joseph II.
1830. Ferdinand II., son of Francis I., by his second wife the Infanta Isabella of Spain. Married 1st, in 1832, the Princess Maria Christina, daughter of Victor Emanuel King of Sardinia; she died in 1838 after giving birth to a son, afterwards Francis II.; 2nd, in 1837, her Imperial Highness Maria Teresa Isabella, daughter of the Archduke Charles of Austria, by whom he left nine children.

1859. Francis II., Duke of Calabria, proclaimed king on the 22nd of May; married to Maria Amelia, daughter of the King of Bavaria, in January 1859.

In consequence of the misrule of the three last kings of the House of Bourbon, the utmost discontent had taken possession of all classes, and had attained a state of revolution in 1859, when the successes of the French and Sardinians in N. Italy against the Austrians, the separation of Parma, Modena, Tuscany, and the Roman States, and their willing annexation to the new Italian kingdom, and the refusal of Francis II. to listen to any concessions, led to his downfall, and to the annexation, by a plebiscitum, on the 21st Oct., 1860, of Sicily and the Neapolitan provinces to the dominions of Victor Emanuel. This event was hastened by the invasion of Sicily by General Garibaldi, who, landing with a handful of brave fellows at Marsala on the 11th May, 1860, in a short period was able to liberate entirely that island from the Royal troops, and, traversing the provinces from Reggio at the head of his triumphant band, to enter Naples on the 7th September, King Francis retiring on Capua, and ultimately to the fortress of Gaeta, which, after a brave defence, he was obliged to surrender to the Italian General, Cialdini, on the 13th Feb., 1861. Since then, the ex-Royal Family have lived in exile.

HOUSE OF SAVOY, 1860.

UNITED KINGDOM OF ITALY.

1860. Victor Emanuel II., after the defeat of the Neapolitan army, and the result of the plebiscitum annexing Sicily and the Neapolitan provinces to the Italian kingdom, entered Naples on Nov. 7.
1878. Umberto Carlo Emanuele, son of Victor Emanuel II.

PRELIMINARY INFORMATION.

	Page		Page
§ 1. Passports—Custom-house	xxxv	§ 5. Railways	xxxvii
§ 2. Money	xxxv	§ 6. Steamers	xxxviii
§ 3. Weights and Measures	xxxv	§ 7. Post-offices—Telegraphs	xxxix
§ 4. Roads—Diligences—Vet- turini	xxxvi	§ 8. Hotels, &c.	xxxix
		§ 9. General Hints	xxxix

§ 1.—PASSPORTS—CUSTOM-HOUSE.

THOUGH passports are not officially required by British subjects in any part of Italy, the traveller is strongly advised to be provided with a Foreign Office passport, as it will save him a great deal of trouble and annoyance, especially in the less frequented parts of the country, and he will often find a difficulty in obtaining letters at the post-office without one. Mr. Stanford, Cockspur Street, Messrs. Dorrell & Son, 15, Charing Cross, and Messrs. Lee & Carter, 440, West Strand, are agents who will obtain passports with the necessary signatures for travellers.

The Custom-house regulations, especially at all the great centres of communication, are not very rigorous, and a judicious buonamano will overcome many difficulties: tobacco and cigars are however absolutely prohibited, and a heavy fine is sometimes exacted for the few cigars which a traveller may happen to be carrying in his pocket. The safest plan is to disarm suspicion by "declaring" frankly at once, especially when arriving by sea.

§ 2. MONEY.

Since the annexation of the Neapolitan provinces to the Italian kingdom, the decimal system, having the franc (franco or lira) for its unit, has become the official currency (see *Introduction, Handbook Northern Italy*). Gold coins are seldom met with. The silver coins in common circulation are 5, 2, 1, and $\frac{1}{2}$ franc pieces. There are copper coins of 5 and 10 centesimi. The principal currency is bank-notes, from 1000 to 5 francs, chiefly of the Banca Nazionale and the Banca di Napoli. The best course is to carry large sums in the form of letters of credit, and smaller sums in French or English gold. Post Office orders up to 10*l.* can now be sent to Italy at a trifling charge, but the officials on paying the money must be satisfied as to the identity of the payee by the production of his passport or otherwise.

§ 3.—WEIGHTS AND MEASURES.

The metrical or decimal French standard is now the official one of the Italian kingdom.

1 metre = 39·37 in. = 1·09 yd.
 1 sq. metre = 1·196 sq. yd.
 1 cub. metre = 35·33 cub. ft.
 1 centimetre = $\frac{1}{2}$ in.
 1 kilometre = 1093 yds. = $\frac{5}{8}$ mile.
 8 kilometres = 5 m.
 1 sq. kilom. = $\frac{2}{3}$ sq. m.
 1 hectare = $2\frac{1}{2}$ acres.
 1 gramme = $15\frac{1}{2}$ grains.
 10 grammes = $\frac{1}{3}$ oz.
 15 grammes = $\frac{1}{2}$ oz.
 1 kilogramme = $2\frac{1}{2}$ lb. = 3 lt. lbs.
 10 kilogrammes = 22 lbs.
 1 litre = $1\frac{1}{8}$ pint.

1 hectolitre = 22 gallons.
 1 quintale = 100 lbs.
 1 inch = 2·539 centimetres.
 1 foot = 20·47 centimetres.
 1 yd. = 0·9 metre.
 12 yds. = 11 metres.
 1 mile = 1·609 kilom.
 1 sq. yd. = 0·836 sq. metre.
 $2\frac{1}{2}$ acres = 1 hectare.
 1 pint = 0·5679 litre.
 1 gallon = $4\frac{1}{2}$ litres.
 1 oz. Troy = 31·103 grammes.
 1 oz. avoird. = 28·349 grammes.
 1 lb. = 4·5359 kilog.

Roman time, which is 50 min. in advance of Greenwich time, is kept at all the railway stations of Italy.

The following is a comparative table of temperatures:—

Réaumur.	Centigrade.	Fahr.	Réaumur.	Centigrade.	Fahr.
80	100	212	20	25	77
76	95	203	16	20	68
72	90	194	12	15	59
68	85	185	10	13	55
64	80	176	8	10	50
60	75	167	4	5	41
56	70	158	3	4	39
52	65	149	2	3	37
48	60	140	1	2	35
44	55	131	0·8	1	33
40	50	122	0	0	32
36	45	113	·4	·5	23
32	40	104	·8	·10	14
28	35	95	·12	·15	5
24	30	86	·14	·18	0

§ 4.—ROADS—DILIGENCES—VETTURINI.

The high roads of Southern Italy are generally in good condition. In some the engineering is remarkable; and many of the viaducts, bridges, and substructions deservedly rank among the good works of their class in Europe. Communication is kept up between such places as have no railway, by means of diligences, mail-carriages, and the vetturini.

The diligences (*diligenze*) are not to be recommended for comfort, and in any case the coupé should be secured. The mail-carriages (*corrieri*) travel much faster, but only take 2 or 3 passengers, at higher fares. There are still some roads along which the only means of conveyance is by *vetturini*. A carriage with 3 horses, capable of holding 6 people, will travel about 30 or 40 miles a day. The price will entirely depend upon circumstances. A strict agreement should be drawn up, in which the amount of hire, the time in which the journey is to be performed, the stay to be made at each place, and the indemnity to be given to the vetturino, in case of detention by the traveller, are strictly specified; and the bargain should be ratified by the vetturino giving a

deposit (*caparra*) of a small sum, as security for the performance of his contract. Sometimes a single seat in a carriage can be procured, for which the traveller bargains with the vetturino. In many of the provincial town there is a kind of open carriage with 2 horses, capable of travelling from 5 to 7 miles an hour. The price is from 20 to 25 francs a day, allowing nothing for the back journey.

In some remote parts of the kingdom the only means of communication from town to town is by bridle-paths, a kind of drove-road, called *via naturale*, which has been made by going over the same track for ages, and which though sometimes practicable for carts and for the light carriages of the country, must generally be traversed on horseback. A light country cart with 2 horses costs about 15 francs for the first day, and 10 francs for each day after. Where it is necessary to ride, 3 horses—which are enough for 2 people, one carrying the luggage—will cost about 20 francs a day.

Walking expeditions are not popular in South Italy, and are only undertaken by strangers. Except for short distances they are not advisable, as the roads are for the most part hot and dusty, and often lined with walls, so that the view is intercepted.

§ 5.—RAILWAYS.

Before 1860 there were few railways in S. Italy, and none that afforded any direct means of communication with the rest of Europe. The first opened was that from Naples to Portici, in 1839, now prolonged to the S.E. coast. The second was that from Naples to Caserta, opened in 1843, now on the main line to Rome. The country is now fairly well provided with railways, and several important lines are in progress or contemplation. A notice of each is appended to the list of Stations in the Route to which it properly belongs.

Italian railways are now worked by two Companies, who practically divide the country between them. The *Rete Mediterranea* undertakes the W. coast of the peninsula, together with Piedmont, Calabria, and the greater part of Sicily and Sardinia. The *Rete Adriatica* comprises the country E. of Milan, the provinces of Romagna, Umbria, and the Abruzzi, and the coast line S.E. to Brindisi and Otranto. A few short local railways are termed *Linee Diverse*, and one or two narrow-gauge mountain lines are known as *Linee Ridotte*. The railways which fall within the scope of the present volume are pretty evenly distributed between the two principal Companies, the former having perhaps rather the larger share.

The speed of the express trains (*treni diretti*) does not exceed 30 m. an hour, but they are, as a rule, fairly punctual. The railway time is that of the mean time at the meridian at Rome. The first-class carriages are comfortable: there are separate compartments for ladies with 1st or 2nd class tickets, and for smokers. The cost of travelling by the express trains is about 12 c. per kilometre, 1st class, and 9 c. 2nd class. Saloon and sleeping carriages can be obtained at Bologna, Ancona, Foggia, Brindisi, and Naples, and also at other stations, by giving due notice. A saloon carriage costs the price of twelve 1st-class tickets, but if the number occupying it be more than 12, each person must pay the price of a 1st-class ticket. A sleeping compartment

with 2 beds, costs the price of four 1st-class tickets ; with 3 beds, at the rate of 22 c. a bed per kil. A whole compartment costs $\frac{1}{2}$ of the number of places it contains. Children under 3 years old travel free ; between 3 and 7, at half-price. Luggage is charged at the rate of $3\frac{1}{2}$ centimes per cwt. (*quintale*), with a minimum tariff of 45 c., none being allowed free of charge ; the luggage ticket-office closes 10 min. before the departure of the train. The passenger may not take with him into the carriage any article of luggage weighing more than 20 kilog. (44 lbs.), or measuring more than $0\cdot50 \times 0\cdot25 \times 0\cdot30$ mètr. ; but this regulation is not very strictly enforced.

Luggage.—In consequence of the frequent luggage-robberies in Italy, the companies have laid down very stringent rules as to the condition in which alone baggage will be received. If his baggage is refused, the traveller must obtain cord and wax and seal up his trunks before they can be registered (fee 50 c. for each trunk). As this proceeding frequently involves the loss of the train it is far better to see that the trunks are securely locked, corded, and sealed, before leaving the hotel. The officials cannot then refuse to register them, nor can they tamper with them during their transit.

Return tickets are generally available the next day, except on Sundays and certain festivals, when they are good up to the third day, *e.g.*, from Saturday till the first train on Monday morning. There are buffets, more or less indifferent, at the principal stations. For further information the traveller is referred to the local time-tables, and to '*L'Indicatore Ufficiale delle Strade Ferrate*,' etc. The large edition costs 1 fr., the small 40 cent.

For all particulars regarding the journey from England, the traveller is referred to Messrs. **T. Cook & Son**, Ludgate Circus, or Messrs. **H. Gaze & Sons**, 142, Strand.

§ 6.—STEAMERS.

Many parts of S. Italy, especially the coast of Calabria, can be visited by steamer, and the best mode of approach to many of the Italian towns, particularly Naples, is from the sea. The Florio-Rubattino Company's steamers, starting from Genoa, leave Naples once a week on a coasting voyage round the Peninsula to Ancona, calling at all the principal ports, and returning by the same route. These steamers are as a rule clean and well found, and the 1st-class accommodation good ; the 2nd class is not recommended. Tickets should be purchased at the office of the Company. A reduction of 20 per cent. is made on the fare, but not on the food, for 3 persons. Children from 2 to 10 pay half fare, but are not entitled to a separate berth ; two children may have one berth. First-class passengers are allowed 100 kilos. (2 cwt.) of luggage free, and second-class 60 kilos. (133 lbs.). The food is very fair, and consists generally of a cup of coffee in the morning, *déjeuner à la fourchette* at 10, dinner at 5, and tea at 8 o'clock. Other refreshments can always be procured on payment. In embarking and disembarking 1 franc for each person, luggage included, is generally enough, though more will always be asked for. Times of sailing, etc., of the different steamers will be found at the hotels, and in the railway *vide above mentioned*.

§ 7.—POST-OFFICES—TELEGRAPHS.

There are post-offices at all the principal towns and villages of S. Italy. Letters to the traveller should be addressed in Italian or French. The postage to England is 25 c. for 15 grammes ($\frac{1}{2}$ oz.), post card 10 c. The rate for inland letters is 20 c. for 15 grammes ($\frac{1}{2}$ oz.), within the radius of the town delivery 5 c. for the same weight. Stamps (*francobolli*) can be procured at all the tobacconists'. Registered letters cost an additional 25 c. The Italian postal officials take no notice of letters containing directions or requests respecting the forwarding of correspondence from one place to another. A stranger desiring to have letters forwarded from the place to which they have been addressed to some other place where he expects to receive them must apply personally at the post-office at either of those places, and there state his request, and if required give some evidence of identity by the testimony of residents or the production of a passport.

The telegraph is in operation throughout S. Italy, and there are stations at all the towns. The inland tariff is 1 fr. for 15 words; each word in excess 10 c. The charge to London is 47 c. per word with an additional tax of 1 fr. for the message, both names and addresses being charged for.

§ 8.—HOTELS, &c.

The best hotels at Naples are comfortable and well-managed, but the charges are generally high. In the provinces many of the larger towns are very inadequately provided, though one or two, such as Reggio and Brindisi, have hotels equal to the second-class ones of the capital. In remote districts the inns are bad and comfortless. All the best hotels have a regular tariff, but it is always safest to make a bargain. The bill should be paid at least once a week, as any mistakes in it can then be more easily checked. Attendance is always extra. Arrangements for living *en pension* can be made at most of the principal hotels at from 8 to 10 francs a day. All the hotels at Naples have now tables-d'hôte, but they are seldom met with in the provinces. The restaurants (*trattorie*) are not as a rule attractive, but very good food may generally be obtained in them at a moderate sum. Ladies may safely have recourse to the best of them for an early luncheon, but in the evening they are apt to be full of smoke and crowded.

§ 9.—GENERAL HINTS.

Travelling in the most frequented parts of S. Italy differs hardly at all from that in other parts of Europe, and the cost may be estimated, under the usual conditions and limitations, at from 1*l.* to 1*l.* 5*s.* a day; less, of course, when a stay is made at one place, or when the party is numerous. The usual time selected is between October and April; but whoever wants to see S. Italy in the perfection of its beauty, should go there from May to September. The heat is great, but, in the mountain country especially, it is not too much for the healthy traveller. The winter months had better be spent in Naples, or some large town, as the cold is often very severe, and there are no means of providing against it in the country.

Warm clothing is essential in the winter, and even in summer it:

well not to be too lightly clad. Flannel at all seasons is a safe and convenient material. The hour after sunset is the time when colds and fevers are most easily caught. Blue glasses will be found of great service in diminishing the excessive glare. It is prudent to close the bedroom windows at night, and to rest during the excessive heat of midday. Illness, which may afterwards assume a fever type, is often due to over-fatigue, caused by the absurd habit of rushing about from morning to night trying to see and do everything in a few days, or even hours.

Patience and flea-powder are two essential requisites for the traveller in S. Italy. In all cases of dispute and bargain it is better for him—unless his knowledge of Italian is quite equal to the occasion—to say nothing, but to refer the matter to some competent third person. In shops, as elsewhere, unless there are fixed prices printed, more is always asked than the article or service is worth, and than will ultimately be taken.

The *buonamano*, under whatever shape it appears, whether as a *mancia*, *da bere*, *bottiglia*, &c., is as unmitigated a nuisance as the Arabic *baksheesh*. It must, however, be submitted to, but the amount should always be kept down to the smallest possible sum, as undue liberality will only have the effect of causing other candidates to press their claims on the injudicious donor. Begging is unfortunately still a national industry, which the priests do all in their power to encourage, and the government to put down.

Brigandage, properly so called, is a thing of the past. Here and there, as in other countries, the traveller may encounter thieves and foot-pads, especially if he should be imprudent enough to chatter freely about his plans. Before undertaking a journey in the wild parts of Calabria or the Abruzzi, it would be wise to consult the local authorities as to the safety of the district; but even here the tourist is far more likely to meet a *Carabiniere* than a robber, and should take care to have his passport in readiness, duly provided with a recent Italian *visé*.

There are now three direct routes from Naples to England, by the Mont Cenis, the St. Gotthard, and the Riviera. There is little difference in time between them, Naples being reached from London by each of these lines in about 72 hrs. The steamers running between Civita Vecchia and Naples are not recommended.

ITALIAN ADVENTURERS. (*A Caution to English Ladies.*)

Too much care cannot be taken in forming acquaintances with Southern Italians, and especially with that class of them which frequents Pensions. One of their chief aims is to marry for money, and keep their families and themselves in idleness. It is a common complaint among them that English wives do not take a beating kindly. The long experience of one who was perfectly qualified to give an opinion on the subject was that, without exception, every Englishwoman married to a Neapolitan was miserable. Englishwomen by marriage with a foreigner forfeit their nationality, and are precluded from seeking redress from British consuls or tribunals. It is a common practice for Foreigners to assume titles, and the authorities never seem to take any steps to prevent it, although it is an offence against the law.

HANDBOOK

FOR

TRAVELLERS IN SOUTHERN ITALY.

ROUTES.

ROUTE 1.

ROME TO NAPLES, BY VELETRI,
ROCCASECCA, MONTE CASSINO, CAIA-
NELLO, CAPUA, CASERTA, AND CAN-
CELLO.

Miles.	Stations.	Routes.
	ROME . . .	19, 21
9	Ciampino	
6	Frascati	
11	Marino	
18	Cecchina	
	4 N. Albano	
	18 S. Anzio	
	32 Nettuno	
21	Civita Lavinia	
27	Velletri	
31	Ontanese	
36	Valmontone	
41	Segni	
47	Anagni	
49	Sgurgola	
53	Morolo	
56	Ferentino	
61	Frosinone	
64	Ceccano	
70	Pofi Castro	
76	CEPRANO	
78	Isoletta	
83	Roccasecca . . .	16
86	Aquino Pontecorvo	
93	Cassino	
99	Rocca d' Evandro	
104	Mignano	
109	Tora Prossiano	

[S. Italy.]

Miles.	Stations.	Routes.
113	Gaiola	15
118	Riardo	
121	Teano	
126	Sparanise	
129	Pignataro	
135	Capua	
138	S. Maria Capua	
142	Caserta . . .	3, 17
146	Maddaloni—lower Stat.	
149	Cancello . . .	2, 3
154	Acerra	
156	Casalnuovo	
163	NAPLES	2, 4, 5, 9, 10, 17, 25

Rly. conceded from Rome to Valmontone direct, by Colonna; from Rome to Terracina direct; from Velletri to Terracina, Gaeta, and Sparanise. A steam tramway runs from Rome to (15 m.) Marino; in construction thence to Albano.

N.B. The figures in the third column refer to the other Rly. Rtes. in which the stations occur. No further reference is made to these Rtes. elsewhere. Cross Rtes. by carriage-road, horse-path, or steamer, are noticed not in this column, but in the text. A few short branch lines are included in the column of stations, on condition that they themselves cross no other rly. Otherwise, they constitute a separate Rte. All Rtes. are traversed by rly., unless otherwise specified. At the foot of the three columns a notice is given of all rlys. projected, conceded by government, or

in construction. Stations which have a Buffet are printed in capital letters : * denotes commendation. Black figures in the third column indicate the Rte. under which the town is described.

This route traverses one of the most interesting regions of Italy, enabling the traveller to visit many of the classical sites of Latium, the country of the Volsci and Hernici, and the Campania. During a great portion of its course, the rly. follows the line of the ancient Via Latina,† the Via Appia running nearer the sea, and passing through Terracina.

Besides the towns which give their name to a rly. stat., may be visited Cori, Norba, Veroli, Alatri, Collepardo, the extinct volcano of Pofi, Piperno, Sonino, Sora, Arpino, Atina, and the volcanic district of Rocca Monfina.

N.B. The places mentioned before reaching Yeltri will be found more fully described in the *Handbook for Rome*. Travellers intending to linger on the journey should send on their heavy luggage to Naples.

† The VIA LATINA commenced at Rome from the Porta Capena of the Servian wall, and from the Porta Latina of the Aurelian, and fell into the Via Appia at Capua. The Stations on it were:—

Ad Decimum, M.P., x.	near Ciampino.
Roboraria, vi.	la Molara.
Ad Pictas, xvii.	near Lugnano (F).
Comptum Anagninum, xv.	below Anagni.
Ferentinum, viii.	Ferentino.
Frusino, vii.	Frosinone.
Fregellanum,	Grotta d' Opi, or
	Ceprano?
Aquinum, viii.	Aquino.
Casinum, vii.	S. Germano.
Ad Flexum, vii., from which a branch of 9 miles to Venafrium, Venafro.	near S. Pietro in Fine.
Teanum, xvii.	Teano.
From Teanum a branch line of the Via Latina was carried to Beneventum, passing by Alife, xvii.	Alife.
Telesum, xxv.	Teles.
Beneventum, xviii.	Benevento.
And another to Naples, by	
Cales, vi.	Calvi.
Casilinum, vii.	Modern Capua.
Capua, iii.	Sta. Maria.
From Capua the Via Appia was continued to Beneventum by	
Calatia, v.	LeGelas, between
	Caserta and
	Maddaloni.

The rly., on quitting the central station, immediately passes on the l. a very remarkable fragment of the Servian Wall, composed of huge blocks of Alban peperino, running parallel to the city walls from the Porta San Lorenzo, and on the rt. the Church of S. Bibiana, and the so-called Temple of Minerva Medica. It then cuts through the City Wall, not far from the Porta Maggiore and the tomb of the Baker Eurysaces; runs for some distance along the line of the modern aqueduct of the Acqua Felice, the arches of the Claudian Aqueduct, and the Anio Novus; and crosses the road to Frascati near a mound, called the Monte di Grano, surmounted by a tower and the remains of an ancient tomb.

The view is fine of the Sabine Apennines from Soracte to Palestrina, and of the Alban Hills before us, with the Via Appia marked by its line of ruined sepulchres on the rt., and the verdant Campagna. The rly. runs nearly parallel to the Appian Way as far as the first station out of Rome; the ruins passed on the l. are those of Roma Vecchia.

Ad Novas, vi.	near Arpaia.
Caudium, ix.	Montesarchio.
Beneventum, xi.	Benevento.
From Beneventum there were two roads: one by Venosa to Tarentum, the other by the valley of the Calor to Brundisium, described in Horace's journey to the latter place, passing by Equus Tuticus, xxi.	near S. Eleuterio.
Ecce,	near Troja.
Erdonia, xxiii.	Ordona.
Cannusum, xxvi.	Canosa.
Rubi, xxiii.	Ruvo.
Bituntum, xi.	Bitonto.
Barium, xi.	Bari.
Turres, xxi.	near Mola.
Egnatia, xvi.	Gnasia.
Spelunca, xx.	
Brundisium, xviii.	Brindisi.
Lupia, xxv.	Locce.
Hydruntum, xxv.	Otranto.
The 2nd road from Beneventum to Tarentum passed by	
Æscanum or Scalenum, xv.	Le Grotte, near
Sub Romula, xxi.	Mirabella.
Pons Aufidi, xxi.	near Bisaccia.
Venusia, xviii.	Ponte di Santa
Silvium, xx.	Venere.
Blera, xlii.	Venosa.
Sub Lupatia, xiv.	Garagnone.
Canales, xlii.	Gravina.
Tarentum, xx.	Castelloneta.
	Taranto.

From *Ciampino*, a branch rly. ascends E. to (6 m.) *Frascati*.

Marino (6509) is $1\frac{1}{2}$ m. distant from its Stat., on the declivity of the hills. Beyond on the rt. is the so-called *Solfatara*, of the existence of which the traveller will be made aware by the fetid emanations of sulphuretted hydrogen gas. From this point the line assumes a more southerly direction, and gradually approaching the hills, cuts through numerous currents of lava descending towards the plain from the extinct volcanos of the Alban range. Passing along, there are lovely peeps of Castel Gandolfo, Albano, Lariccia with its viaduct, and Monte Cavo towering above. 3 m. from Marino the small stream issuing from the Emissarium, which flows from the lake of Albano, is crossed. Soon after we reach

Cecchina, from which a steam tramway runs N. to *Albano*, S. to *Porto d'Anzio*, and *Nettuno*. Beyond *Cecchina*, which is on the Alban peperino beds, the line passes through some deep cuttings, crossing the stream descending from the Emissarium of the Lake of Nemi, leaving the tower of Monte Giovi, the site of Corioli, on the l., beyond which is seen *Genzano*, and on rt. the blue Mediterranean across the flat wooded plains. On this part of the line the geologist will observe the superposition of the last dejections of the Alban volcanos, which have furnished the peperino, so much used as building-stone, reposing on red tufa.

Civita Lavinia, the ancient *Lanuvium*, with its picturesque mediæval tower, stands on a hill to the l. The rly. cuts through a current of lava, crosses numerous ravines descending from the hills on the l., and passes through a country richly cultivated in vines, which furnishes some of the best wine known under the name of *Genzano*. The latter town lies 4 m. N. of *Civita Lavinia* Stat.

The rly. crosses a deep ravine by a handsome iron viaduct to reach

VELLETRI (12,000) the see of a bishopric conjointly with Ostia, always held by the Cardinal Dean of the Sacred College. The city is picturesquely situated on an eminence upon the lower slopes of Monte Artemisio, which forms the N. boundary of the Pontine Marshes. It occupies the site of the Volscian city of *Velitræ*, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a fosse and *vallum* by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in B.C. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct caste called the *Trasteverini*. The family of Augustus came originally from *Velitræ*. In the 6th centy. Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Appian. In 1744 the hills on the N. of the town were the scene of the battle in which Charles III. of Naples gained a victory over the Austrian army under Prince Lobkowitz and in 1849 Garibaldi defeated the Neapolitan troops near the cemetery.

The lofty bell-tower of **Santa Maria in Trivio** (1353) is supposed to have been an offering for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Caetani, Lord of Fondi. This tower is in the same style as many of those in Rome of the 14th cent., and consists of a basement with four tiers separated by projecting cornices, and surmounted by an 8-sided pyramidal spire. The **Palazzo Lancellotti**, built by Martino Longhi, is celebrated for its staircase and *loggie*, from which the *view over the sub-jacent plain and the Volscian Mountains embracing Cori, Rocca Massima, Cisterna, Sermoneta, Terracina, and Montefortino, is very beautiful. In the **Palazzo Pubblico** is preserved an inscription called the *Lapide di Lolivrio*, referring to an ancient amphitheatre in the time of Valens and Valentinian. The celebrated Volscian reliefs now in the Naples Museum were found at Velletri in 1784. They are of gr
B 2

antiquity, and represent mounted warriors pursuing their enemy, a chariot race, a council, a triumph, and a festival.

! The Cathedral of St. Clement, rebuilt in 1660, has a picture of the Coronation of the Virgin, and some legends of saints, by *Giovanni Balducci*. The columns of the subterranean chapel belong to ancient buildings. In the sacristy is a *lavamano*, or basin for abolution, presented by Cardinal della Rovere, afterwards Julius II., when bishop of Ostia and Velletri. Another eminent bishop of this diocese was Latino Orsini, better known as Cardinal *Latinus*, one of the most learned prelates of the 13th cent., who is believed by some writers to have been the author of the beautiful hymn *Dies iræ, Dies illa*.

Velletri stands on a volcanic hill, several eruptions of lava being seen in the numerous quarries which supply building and paving stone for the town. The neighbourhood is celebrated for its wines.

Dil. daily to *Terracina*, and thence through *Formia* to *Sparanise* Stat. (Rte. 2).

EXCURSION TO CORI AND NORMA.

Light vehicles can be procured at Velletri. About 5 m. from Velletri the road passes on the l. the *Lago di Giulianello*, an extinct crater. 2 m. farther lies the village of the same name. 3 m. before reaching Cori the road runs at the foot of the peak of *Rocca Massima*, on the summit of which is perched one of the most inaccessible villages in Italy. On the approach to Cori the road ascending to the l. should be avoided. The road to the rt. leads through olive plantations, and commands a magnificent view. On the l. are the church and convent of *S. Francesco*, with a public promenade.

12 m. **CORI** (6223) is situated on a

bold hill, presenting from the plain the appearance of a pyramid crowned by the ruins of its ancient temples. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the *Fosso de' Picchioni*, and fall into the *Teppia*, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts; the upper, which was the site of the ancient Acropolis, is called *Cori a monte*, the lower *Cori a valle*. Virgil and Diodorus mention Cori as a colony from Alba Longa; whilst Pliny states that it was founded by Dardanus, which would make it one of the oldest Greek settlements in Italy. It was one of the 30 cities which formed the Latin League in B.C. 493. The *walls exhibit constructions of four different periods; 1st, the irregular rough masses of stone put together in the ordinary polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks; 2nd, polygonal masses of Pelasgic workmanship; 3rd, similar polygonal walls, the stones of which are more carefully cut, and adapted with greater precision, marking the best period of this style of construction; 4th, smaller stones covering the older work, and resembling the style of the time of Sylla. The hill appears to have had three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part; the 2nd, near the church of Saint' Olivia, and by the side of the road to the citadel; the 3rd, surrounding the citadel, and exhibiting the workmanship of the second period. Ascending to the citadel, the first object is the ruin called, but without any authority, the **Temple of Hercules*. A portion of the building now serves as a vestibule to the church of S. Pietro, which contains an ancient square marble altar, supporting the baptismal font, with rams' heads and mutilated gorgons. Beyond the adjoining garden is the tetrastyle portico of a temple of the Doric order; the columns, of travertine, retain traces of stucco; the doorway is narrower at the top than at the bottom, and over it an

inscription records its construction by the Duumvirs of the town. The columns are very graceful and carefully worked, and the style of the building bears a resemblance to that of the Sibyl at Tivoli. In the descent from the citadel to the lower town, masses of the ancient wall are seen on each side, and fragments of capitals and columns built into the walls of private houses. The Church of Sant' Oliva has evidently been erected upon ancient foundations, supposed to be those of a temple to Esculapius and Hygeia. The nave has eight whitewashed columns, one of which is square and fluted; other ancient columns have been used up in the rebuilding of the cloister. In the Strada S. Salvatore is a house built between two *columns of the portico of the Temple of Castor and Pollux. The piazza below is supposed to cover the steps leading to the temple. The two Corinthian columns of the portico are very beautiful in style and execution. In the Via delle Colonnette are fragments of tessellated pavement and Doric columns, and an inscription relating to the ancient cisterns for supplying the city with water. The Piazza Montagna also contains some broken columns and inscriptions. Below the Via delle Colonnette is the *Fissotonicio*, marking the position of an ancient Piscina; the walls, apparently Roman, are of great extent. On the W. side is a fine specimen of the more ancient walls, formed of huge blocks of limestone. In the Casa Vettori are two Doric columns, the remains of some ancient temple.

A great portion of the walls of the modern town were erected in the early part of the 15th cent. by Ladislaus King of Naples.

Beyond the Porta Ninfesina, on the road to Norba, where another mass of the polygonal walls is well preserved, is an ancient bridge of a single arch, called **Ponte della Catena*, spanning the deep ravine, 75 ft. below the parapet. It is built of enormous square masses of tufa, and is one of the most remarkable monuments of its kind.

There is a bridle path of 6 hrs. from Cori to Segni (see below).

A road descending into the plain

(see below) leads from Cori to (8 m.) Norma (2282), near the site of the ancient NORBA, also one of the 30 cities of the Latin League. In B.C. 492 it became a Roman colony, founded to check the inroads of the Volscians. During the civil wars it was betrayed to Lepidus, the general of Sylla; but the garrison put the inhab. to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge, $\frac{1}{2}$ m. N. of the modern village, and may be descried from the road between Cisterna and Torre Tre Ponti. The walls are estimated to be $1\frac{1}{2}$ m. in circuit, and the blocks from 3 to 10 ft. in length. Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall. Below the modern village are the ruins of *Ninfa*, a town of the middle ages, with a dismantled castle and monastery, recently restored by the Caetani family. Here are some picturesque brick towers, and a ruined church with frescoes. The small lake is mentioned by Pliny for its floating islands. The little river *Nymphæus*, which had its origin in the lake, gave the name to the modern town. Ninfa lies 2 m. off the high road between Velletri and Terracina, and may be reached by carriage from (13 m.) Velletri in about 2 hrs. A very rough path leads on a higher level from Cori to Norba in 3 hrs.

Returning to Velletri, the rly. runs along the base of Monte Artemisio, through oak woods, and then across the irregular country that intervenes between the Alban Hills, and the Volscian Mountains on the rt., upon which the towns of Cori and Rocca Massima form very picturesque objects; it then passes on the rt. the small lake and town of Giulianello, and afterwards

traverses a forest of oaks. The views over the Pontine Marshes as far as the Circean promontory (Monte Circello), which from here appears as an island, the promontory of Anxur (Terracina), and the Ponza Islands, are very fine.

Valmontone (3784), 2 m. from the stat., on the l., is not seen from the line. It stands on a hill (1106 ft.) of volcanic tufa, surmounted by an old baronial mansion, and surrounded by the ruins of walls with quadrangular towers of the middle ages. Several antiquities may still be traced, among which are the remains of its ancient walls, composed of square masses of tufa, a sarcophagus of the time of Septimius Severus with reliefs, now used as a cistern, and numerous rock-tombs. Valmontone was a fief of the Conti family, who received it from Innocent III. On the extinction of their line, it passed to the Sforzas, the Barberini, and last of all to the Pamfili. Its vast palace, built in 1662, commands a beautiful view. After a long period of neglect, it has been restored and re-occupied by Prince Doria Pamfili, to whose eldest son it gives the title of Prince of Valmontone. On the hills above the town are the little church of the Madonna delle Grazie, of the 11th, and the convent of S. Angelo, dating from the 13th cent.

The pedestrian or the artist may visit from this stat. Palestrina, Cave, Genazzano, Olevano, Paliano, and other places famed for their picturesque beauty and mediæval associations. (See *Handbook of Rome, Excursions.*)

Monte Fortino (3952), 4 m. S. of Valmontone, finely situated on one of the N. spurs of the Volscian Mountains, is supposed to stand on the site of *Ecetra*, the only remains of which are some rude and massive polygonal walls at *La Civita* and *Il Piano della Nebbia*, about a mile S.W. of the village. They consist of blocks of limestone with smaller stones filling up the interstices as at Cora and Norba, and probably formed part of the defences of the citadel.

The rly. follows the Majorana stream

to its junction with the Sacco. At the 31st ancient m. from Rome the *Sacco* is crossed by the carriage-road, near the Mutatio *Ad Bivium* on the Via Latina.

Passing on the l. the ruined Castle of *Piombinara*, with a high square ruined tower, we arrive at

Segni Stat., 6 m. N. of the town (6000). Segni (2300 ft.), the ancient *Signia*, is a place of very remote antiquity, having been colonized by Tarquinius Priscus, as a check on the *Volsci* and *Hernici*. The modern town, although the seat of a bishop, is a poor place; it stands out as a great spur from the Volscian Mountains, and presents a very striking appearance on the declivity of a hill. The whole summit was enclosed within walls, extensive remains of which, in the most massive polygonal style, may be traced through the greater part of their circuit. The modern town occupies the lower part of this summit. Ascending through its streets, just above the last houses stands the **Church of St. Peter**, occupying the site of an ancient temple, the cella of which is included in the modern edifice. The walls are built in regular courses of rectangular blocks of tufa, but rest on polygonal blocks of limestone. Adjacent is a well-preserved circular reservoir for water, evidently of the Roman period. A path leads hence to the summit of the hill (splendid *view).

At the N. angle of the walls is the **Porta in Lucino**, of massive construction, but choked up with earth and rubbish.

Further on is the **Porta Saracinesca**, a very remarkable specimen of the polygonal style, generally known as Cyclopean. The two sides consist of huge blocks converging upwardly, over which the roof or architrave is formed of three very large stones stretching across. Issuing from this gate, and turning to the right, the ancient walls may be traced all round the brow of the hill, for the most part preserved a considerable height. A second

advanced line of wall runs lower down, in front of the principal circuit, throughout a considerable part of its extent. The entire circuit of the walls of Signia is about $1\frac{1}{2}$ m. Specimens of the work known as Opus Signinum, and so called from being first used at this place, may be seen among the old remains.

There is a bridle-path of 6 hrs. across the mountains to Cori (horse and man, 5 frs.). It commands magnificent views, winding round the N. shoulder of the Volscian Mountains at a high level, and passing near the picturesque little town of *Rocca Massima*. The descent from the brow of the ridge to Cori is long and steep, but the view over the Pontine Marshes, from Velitri to the Circean Promontory, the Alban Hills, and ancient Latium, is very fine.

The rly. continues parallel to the Sacco, passing several mediæval towers, and the village of *Garvignano* on the rt., until reaching

Anagni Stat., 5 m. from the town, which stands on a hill to the l. On the ascent is passed the *Osteria di Fontana*, which occupies probably the site of the *Comptum Anagninum* (see Note, p. 2). Near this are some modern waterworks for the supply of the town. The road ascends by the chapel of Santa Maria delle Grazie to

ANAGNI (8220), the ancient *Anagni*, capital of the *Hernici*.

In the middle ages it was the favourite residence of several popes and anti-popes, and the seat of the conclave which, after receiving the furious letter of Frederick II. calling the cardinals the sons of Belial, elected Innocent IV. It was the birthplace of Stephen VII., Innocent III., Gregory IX., Alexander IV., and Boniface VIII. The latter, after his quarrel with the Colonnas, one of whom here struck him on the face, was involved in that memorable quarrel with Philip le Bel in which the French clergy obtained their peculiar privileges. Philip was little disposed to submit to the pretensions of

the Church, and Guillaume de Nogaret, who had demanded that Boniface should be arraigned for simony and heresy, collected a band of mercenaries, and allied himself with the forces of the Colonnas. The gate of Anagni was opened to them by treachery, and the French and their allies entered the city Sept. 7, 1303. At the first alarm the pope had put on his robes, and was sitting in his pontifical chair when the conspirators entered; his age and venerable appearance awed the boldest of their party, and no one ventured to lay hand upon his person. After three days the people recovered from their first surprise, drove out the French, and set the Pope at liberty. Boniface, hastening to Rome, put himself under the protection of the Orsini, the hereditary enemies of the Colonnas, but was soon after found dead in his bed. Anagni has been a bishop's see since 487.

The *Cathedral of S. Maria was commenced in 1074 on the site of an older church; and though it has been greatly altered in modern times, retains much that is interesting. The floor of the choir is a fine specimen of Opus Alexandrinum, and was executed in 1226 by Giov. Cosimati, the author of so many similar works at Rome, and by his sons Giacomo and Luca, the whole at the expense of Bishop Alberto and Canon Orlando Conti, afterwards Pope Alexander IV. There is also here a fine paschal candelabrum in white marble inlaid with mosaics, bearing the name of Vasaletto, an otherwise unknown artist. The chapel on the rt. of the high altar was erected by a nephew of Boniface VIII., and contains the sepulchral monument of two bishops of the Caetani family, in white marble, inlaid with mosaics, and surmounted by a Gothic canopy. The subterranean chapel dedicated to St. Magnus is covered with paintings of the 13th cent., relating to the life of the patron saint. From an inscription we learn that his remains were removed here in 1231, the chapel having been constructed for their reception, and the frescos executed by order of

certain Peter, whose monument is in the Caetani chapel.

On the outside of the church, high up near the roof, is a statue of a Pope enthroned under a Gothic canopy, with the Caetani shield in mosaic. It probably represents Boniface VIII., who was buried in St. Peter's, and whose recumbent statue by Mino da Fiesole is now in the crypt of the Vatican Basilica.

The **Municipio** or *Town Hall* is a large mediæval building on arches.

There are some ruins of the ancient city, comprising massive walls of travertine reservoirs of baths, Roman inscriptions, &c.

On leaving Anagni the rly. follows the l. bank of the river as far as

Sgurgola. The village (2834) with a ruined mediæval castle, to the rt., stands on a spur of the Volscian range commanding the road and the course of the Sacco.

Hence the rly. runs close to the base of the Volscian mountains, through deep cuttings in the limestone rock that here forms a low range across the valley of the Sacco, separating the volcanic deposits of the Roman Campagna from the tertiary basin that extends between Ferentino and San Germano. Behind Sgurgola rises Carpineto, and farther on the town of Morolo (2618) is seen on the rt. After passing through a deep ravine, in some places barely wide enough to allow the passage of the river Sacco, we enter the plain below Ferentino, the richest part of the valley of the Tolero.

FERENTINO Stat. The town (11,000) rises 3 m. to the l., and occupies the site of the ancient *Ferentinum*, a city of the Volscians, which afterwards came into the possession of the Hernici. In the year 1223 a meeting was held here between Honorius III., the Emperor Frederic II., and Jean de Brienne, titular King of Jerusalem, at which the marriage of Frederic with Iolanda, the only daughter of Jean, was arranged. Considerable remains of massive Cyclopean *Us*, built of limestone, still exist,

with four gateways, in a more regular style of masonry than that seen in many of the other Pelasgic cities. The walls may be traced completely round the hill; some of their blocks are polygonal, others rectangular. The bishop's palace, built upon ancient foundations of a massive character, contains several inscriptions. The Cathedral is paved with ancient marbles and mosaics. In the little church of S. Giovanni Evangelista is a stone, now used as a baptismal font, bearing a dedicatory inscription from the people of *Ferentinum* to Cornelia Salonina, the wife of the "unconquered" Gallienus. The **Porta del Borgo** has two inscriptions, one in honour of Julia Augusta, the other of Marcus Aurelius Antoninus. Near the gate of S. Maria Maggiore is an inscription with pilasters and pediment hewn in the rock, recording the munificence of Quinctilius Priscus to *Ferentinum*, the erection of a statue in the Forum by his grateful fellow-townsmen, and the liberal donations which he had provided for distribution on his birthday among the citizens. These gifts afford a curious insight into the customs of Roman life. There are *crustula* and *mulsum* (buns and methaglin) for the grown-up people, with the addition of *sportulae* (presents of money) for the Decurions, and *nucum sparsiones* (scattering of nuts) for the boys. The stone is called by the country-people *La Fata*. The view over the Volscian Mountains from Ferentino, is very fine, including the remarkable peaks of Monte *Cacumo* and Monte *Acuto*, with the towns of Marolo, Patrica (near which is a well-preserved volcano crater), and Supino at their base. About a mile S.W. are mineral springs, frequented in summer for their medicinal virtues, issuing from the limestone rock.

The rly. now passes through rich fields of corn and vines. 4 m. to the l. the pointed peak of **Fumone**, with its village perched upon the summit, and the towns of Frosinone and Veroli, form fine objects in the landscape. Fumone had a strong castle of Boniface VIII., once defended with remark-

able courage by the brigand Gasparone against several hundred soldiers. It was also the prison of Pope Celestin V.

Frosinone (11,000) lies 2 m. from its Stat., on the L. At its N. base runs the *Cosa*, descending from the mountains of Collepardo. Frosinone (960 ft.), the *Frusino* of the Volscians, has some remains of a Roman amphitheatre. *Frusino* was conquered by the Romans A.U.C. 450, and is mentioned by Plautus in the 'Captives,' and by Silius Italicus (xii. 530).

There is a carriage-road from Frosinone to (4½ hrs.) Piperno and Sonino, passing near Ceccano and through a depression in the Volscian range, by Prossedi, a feudal possession of the Gabrielli (Rte. 2).

EXCURSION TO ALATRI, COLLEPARDO, VEROLI, AND CASAMARI.

10 m. N. of Frosinone, and about the same distance E. of Ferentino, rises

ALATRI (13,681), one of the flourishing towns of the province. It has been the see of a bishop since A.D. 551. It is one of the five Saturnian cities, the names of which begin with the first letter of the alphabet,—Alatri, Arpino, Anagni, Arce, and Atina. In the 'Captives' of Plautus it is mentioned under the name of *AAdrpion*. The *Citadel is the most perfect specimen of Pelasgic construction in Italy. It stands on the crest of the hill on which the town is built; another wall of similar construction may be traced round the hill below the present town, which still preserves the ancient gates, very remarkable from their antiposts. The Acropolis is built of polygonal blocks of stupendous size, put together without cement. The gateway is perfectly preserved; its roof is formed by three enormous stones, resting on the side walls, which still show the channels for the door. The wall seen from outside this gateway is magnificent; and the lofty bastion, ex-

tending into the neighbouring garden, is at least 50 ft. high, and composed of only 15 courses. The *walls of Alatri convey a better idea of these extraordinary fortifications than any other polygonal remains in Italy. One of the gateways is formed by a lintel of a single block of stone, about 10 ft. long and 5 high and deep. On the opposite side of the fortress, in the Bishop's garden, is a passage, the roof of which is of long flat stones, decreasing in size upwards. It was either a sewer or a postern. Above the entrance to it is a relief representing the mystic sign of the phallus. Another relief is close to the Porta San Pietro, the principal gate of the modern town. In the walls near the **Porta di San Francesco** is a sewer about 3 ft. high, constructed in the form of a truncated cone, about 2 ft. wide above and 1 ft. at the base. Some remarkable remains of an aqueduct, which brought water from a distance of nearly 13 m., have been discovered near the town, in the form of a gigantic inverted syphon, in tubes of terracotta about 15 in. in diameter, thus furnishing a supply to the most elevated point of the citadel. One of the branches of this syphon is upwards of 120 yards long. A modern aqueduct, at the expense of Pius IX., has been constructed under the direction of the learned Father Secchi, to supply the town with water.

In the **Palazzo Comunale** is a curious Latin dedicatory inscription to a certain Lucius Betilienus Varus, who, while censor of the town, executed numerous public works for its benefit, including the aqueduct. From the very primitive style and spelling, epigraphists refer it to about 140 years B.C.

An excursion to the village of **Fumone**, about 4 m. W., will well repay the pedestrian, the view embracing no less than 40 towns and villages.

There is a good carriage-road from Alatri to (20 m.) Subiaco, passing by Vico and (7 m.) Guarcino, a very primitive place.

An hour's ride N. is the *remarkable cavern of the **Grotta di Colle**.

pardo. The bridle-road is rough, and the road through (5 m.) Vico, although longer, is more agreeable. The entrance to the grotto is in a deep valley, through which flows the Capo Fiume, one of the upper branches of the Cosa, a tributary of the Sacco. The descent is steep, and will occupy $\frac{1}{2}$ hr. The cavern is one of the largest in Italy; it consists of two principal chambers, from which smaller ones branch off. The length is $\frac{1}{2}$ m.; it is entirely excavated in the secondary limestone rocks. The roof and sides are covered with magnificent stalactites in every variety of form, much injured by the smoke of torches. The tourist would do well to provide himself with some magnesium wire.

A mile N.E. is the ***Pozzo di Santulla**, an enormous pit sunk in the limestone, about 450 yds. in circumference, and 200 ft. deep. Its nearly vertical sides are incrustured with stalactites, and in many places clothed with ivy and other creepers. The bottom is filled with shrubs and trees, forming a perfect jungle, in which nestle a colony of wild pigeons and other birds. The peasants sometimes descend by means of cords, carrying down their goats to fatten in the summer. It has been formed probably by a sudden sinking of the calcareous beds at the surface, which covered an extensive subterranean cavern.

2 m. N.E. of Collepardo is the **Certosa di Trisulti**, founded in 1208 by Innocent III., and finely situated among woods, backed by the mountain crests of the *Cima Rotonaria*. The church contains some paintings by *Cav. d' Arpino*.

A good carriage-road leads S.E.E. from Alatri to (5 m.)

Veroli (11,036), the ancient *Verula*, an episcopal town upon an elevation, commanding a magnificent view; it has some remains of polygonal walls. Hence a road leads to (9 m. W.) *Isola* (Rte. 16). Carriage from Alatri to Isola, 12 frs. The road passes (3 m.)

Casamari, a Cistercian Monastery, to which is attached a very interesting

* Gothic church, erected in 1217, under the Suabian dynasty, and remarkable for its pointed architecture, evidently of German origin. The façade has a wheel-window between two lancets, and two pointed side doors, now closed, the central one being round-headed. The church has a nave, separated from the aisles by six pointed arches, short transepts, and a choir, in which stands the modern high altar with its tabernacle, erected in 1710. Out of the cloisters opens a very elegant chapterhouse, in the purest Gothic style, supported by grouped small columns, with a handsome groined roof, and four double windows. Nearly 2 m. further is **Porriño**, where are some extensive substructions, originally belonging to the villa of Caius Marius, from which Casamari is supposed to derive its name; the site of the Cirrhaton of Plutarch appears to have been close by.

Leaving Frosinone the rly. continues along the plain through vineyards to

Ceccano. The village (7000) on the opposite bank of the Sacco, commanding the narrow defile, is reached by a handsome stone bridge of nine arches; the mansion, close to the river, belongs to Sign. Berardi, a rich proprietor of the locality, and founder of the *Collegio Berardi*, a large boarding-school close to the rly. The Antonelli family have also a house here.

On leaving Ceccano the rly. crosses a country planted with vines to

Pofi Castro. The villages of Pofi (3031) and Arnara are seen on hills to the l.: the eminence on which Pofi stands is volcanic, offering many of the characteristics of a crater. On a hill to the rt. is **Castro** (3900). The rly. here runs through oak forests and cuttings in the tertiary Pleiocene marls.

Ceprano (4600), 2 m. N. of its rly. stat., is situated on the rt. bank of the Liris, which about a mile lower down becomes, after its junction with the Tolero, the Garigliano. The bridge erected by Pius VI., on foundations of Roman times, bears a modern copy of an inscription recording its restoration

by Antoninus Pius. Ceprano was the residence of Pope Pascal II. during his contests with the Emp. Henry IV.; in 1144 it was the scene of the interview between Pope Lucius II. and King Roger of Sicily; and in 1272 Gregory X. was met here by the cardinals, on his return from the Holy Land to assume the Papacy. When Charles of Anjou invaded the kingdom of Naples in 1266, the Count of Caserta, Manfred's brother-in-law, who was left at Ceprano to defend the passage of the Garigliano, retired at the approach of Charles, and the strong fortress of Rocca d'Arce was also treacherously or cowardly surrendered.

The towns of *Monte S. Giovanni*, *Bauco*, *Veroli*, and the Citadel of Alatri here come finely into view. On the hill opposite the station is the hamlet of Falvaterra, on the site of *Fabrateria Vetus*; and on the bank of the Liris, nearly opposite Ceprano, on the range of heights extending along the river to Isoletta, at a place called *Opi*, or *Opio* (ab Oppido), are some remains which have been identified with the Volscian city of *Fregellæ*, colonized by the Romans B.C. 328.

A good road ascends the valley of the Liris to (13 m. N.) *Isola* (Rte. 16).

A few hundred yds. beyond the Ceprano Stat. the rly. crosses the Liris on an iron bridge, leaving the height of Opio on the l. The river here formed the boundary of the old Papal States.

Isoletta. About 3 m. on the rt. is the village of *S. Giovanni Inarico*; and 2 m. farther south *Pico Farnese*, remarkable for the conical mountain upon which it stands. Close by are some ruins supposed to be those of *Fabrateria Nova*, a Volscian city. A good carriage-road extends from Isoletta to Itri and Gaeta, passing below Pico and by *Campo di Mele*.

Rocca Secca (5500) rises most picturesquely 3 m. to the left of its stat., near which is the site of the ancient Melpis. It was the birthplace in 1224 of Thomas Aquinas, who, however, takes his name from the adjacent town of Aquino.

The rly., gradually approaching the range of Monte Cairo on the l., runs through vineyards interspersed with elms and oaks. The plain below Rocca Secca was the scene of the victory of Louis of Anjou and his Florentine allies over Ladislaus King of Naples. The young Louis crossed the frontier with an army of 12,000 men, on the 19th May, 1411. The forces of Ladislaus were drawn up at Rocca Secca, awaiting the attack. Louis led his troops in person, and such was their impetuosity that the army of Ladislaus was totally overthrown, and nearly all the barons were taken prisoners. Ladislaus fled, first to Rocca Secca, and then to San Germano. His troops occupied the defiles of the road to Naples, and Louis retired to allow Ladislaus, in spite of his defeat, to become master of the Papal States. Farther on, *Palazzuolo* and *Piedimonte*, picturesquely placed at the base of the hills on l., are passed; after which the most prominent object in the landscape is Monte Cassino, crowned by its celebrated monastery.

Aquino (2200) lies in the plain, 1 m. to the rt. of the rly., on the site of *Aquinum*, the birthplace of Juvenal, and of the Emperor Pescennius Niger. It is called by Cicero *frequens municipium*.

The plain on the N. of Aquino abounds in ruins, the most remarkable of which are a deserted church of the early times of Christianity, built upon the site of a temple of Hercules, and now known as the *Vescovado*. In the walls are many fragments of Latin inscriptions. The front is approached by the steps of the ancient temple, composed of white marble, and still retaining the bases of its columns, which formed a portico 60 ft. long. The doorways are ornamented with fragments of ancient cornices of great beauty, richly carved with acanthus-leaves. The interior exhibits many peculiarities. The nave is divided from the aisles by six round arches. There are six small round-headed clerestory windows. Six round windows occur in the south aisle, and a blocked up lancet over the altar. The roof has

the abbey in 1066, the year in which the gates were presented. Of the preceding edifice there is a choice bit of ancient pavement, and some small arches and columns in an obscure little court. Two granite lions guard the outer entrance to the cloisters. The sculptures of St. Benedict and St. Sebastian, with the Virgin between them, are of the 15th cent. Of the pavement called *Opus Alexandrinum* there are specimens in both courts, and in the inner one a remarkable fluted torso column upon which stood a statue of Apollo. On each side of the larger court are three planted yards or gardens, in which are several objects of antiquity, porphyry and granite columns, and other fragments. A raven in the court is kept in memory of the bird which is said to have carried away a poisoned loaf offered to St. Benedict by a treacherous priest.

The interior of the Church is richly decorated with Florentine mosaic and a profusion of marbles. On each side of the high altar there is a handsome mausoleum; one is the work of *Francesco Sangallo*, erected at the expense of Clement VII. to the memory of his nephew *Pietro de' Medici*, drowned in the Garigliano; the other is the tomb of *Guidone Fieramosca*, prince of Migliano. St. Benedict and St. Scolastica are buried beneath the high altar. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi*, which have suffered much by damp. During his residence in the monastery, *Tasso* was a constant visitor to this chapel. The choir of the church is exquisitely carved in walnut wood, the work of *Coliccio* (1696). Fifty Corinthian columns, with ornamental bases, divide the seats. The panels forming the backs, 48 in number, are wrought with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy and those opposite to them leading to the convent are superb. The chapels on each side the altar, the *Cappella dell' Assunzione*, and that of the *Addolorata*, are perfect specimens of Florentine mosaic, which is lavished equally over the floor, walls, and altar. On the

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The inmates of the monastery now consist of about 30 monks, including

the historical writer *Luigi Tosti*, with some novices; and a large number of pupils, receiving a general education. The revenues of the establishment were formerly more than £20,000 a year; they now little exceed £4000. Depending on the monastery is a kind of reformatory for boys, who are instructed in matters connected with agriculture. The Abbot held the rank of first baron of the kingdom. But though the high and palmy days of Monte Cassino have passed away, the hospitality of the brethren continues to be extended to strangers with unaffected kindness and courtesy. Several large and comfortable rooms are set apart for the accommodation of visitors, and a cordial welcome is never wanting. The *view from the convent is singularly fine. The plain of the Liris as far as the frontier of the Roman States, including the towns of Ceprano, Aquino, and Arce, the high cultivation of the country, and the picturesque forms of the distant mountains, combine to form a panorama of the highest interest and beauty.

The Abbot's town residence, or *Fores-teria*, in the town below, is a handsomely fitted-up mansion, where the chief of the confraternity resides, and where distinguished visitors, and especially ladies, are lodged, who have been permitted to visit the monastery.

5 m. S.W. lies Pignataro (Rte. 2). Another road ascends the Rapido to the N., passing near the villages of S. Elia and Belmonte to (11 m.) Atina, and thence descends to (12 m.) Sora (Rte. 16). The pedestrian may ascend Monte Cairo, 4942 ft., to the N.W., whose summit commands one of the finest panoramas in Italy, extending from Monte Cavo, near Albano, to Vesuvius and the monastery of the Camaldoli, above Naples.

After leaving San Germano, the villages of Cervaro (4836), S. Vittore (2125), and S. Pietro-in-Fine, at the foot of Monte Sumbaccaro on the l., are passed. The rly. then crosses the plain to

disappeared, and the floor is overgrown with bushes and encumbered with ruins. Among these are two stone sarcophagi, without covers. In the wall near the door is a relief, with a sitting figure in the middle, numerous attended. All the costumes are Roman. Close by is a Triumphal Arch, with Corinthian columns, through which there is now a watercourse, called the *Riviera della Madonna del Pianto*. Beyond this, a narrow lane leads to the other ruins, passing over one of the few remaining portions of the *Via Latina*; the pavement is almost perfect. The ancient gateway of the city, called Porta S. Lorenzo, is square, and beautifully built of massive blocks. The roof is vaulted, and springs from the four angles; the projecting stones to receive the upper hinges of the double doors are still perfect. In a line beyond this gateway are some fragments of the city walls, built of large blocks without cement, the ruins of a Temple of Diana, a Theatre, and, further on, a Temple of Ceres Helvina, now called S. Pietro, both mentioned by Juvenal. The Temple of Diana, now the church of Santa Maria Maddalena, is very massive. Numerous fragments of Doric columns, triglyphs, and portions of the frieze attest its ancient magnificence. The columns appear to have been about 4 ft. in diameter. Numerous inscriptions are seen in the walls of the city, many of which appear to be sepulchral.

About 3 m. S. of Aquino is **Pontecorvo** (11,000), situated on the Liris, and the see of a bishop conjointly with Sora and Aquino. It was founded in the 9th cent. by Rodaldo d'Aquino, one of its early counts. It fell under the Normans in the 11th cent., and in the 12th was sold by Robert Count of Cajazzo to the monastery of Monte Cassino. In 1389 Boniface IX. took it from the monks and gave it to the Tomacelli family, who held it till 1406, when it was restored to the monastery of Innocent VII. Napoleon bestowed upon Bernadotte, with the title of *ce*. It was restored to the Church, Benevento, by the Congress of A. In the 11th and 12th cents.

Pontecorvo was the residence of several Greek emigrants from Calabria, who settled here and at Aquino, founded monasteries, and introduced the Greek ritual. It has a mediæval castle, a cathedral, a good bridge, and a small hospital.

A cross road from Pontecorvo and Pico to San Germano joins the carriage-line below the town of Piedimonte; a bridle-road leads across the hills from the latter to *Atina*.

CASSINO, formerly called *San Germano* (13,000), stands 1 m. N. of its Stat., on the site of the ancient *Casinum*. Above the town, on a rugged limestone hill, rises the feudal castle, with its picturesque towers, destroyed by the army of Charles of Anjou. The plain is watered by the stream of the Rapido, the ancient *Vinivus*. In the Cathedral is a chapel on the rt. with two beautiful columns of porta santa and two of alabaster. The church of the *Riparo* or *Cinque Torri* has 12 large columns of cipollino and granite, with well-carved capitals.

Casinum was colonised by the Romans B.C. 312, and is often mentioned during the 2nd Punic War. Its most remarkable ruins are passed on the l. in entering the modern town from the Roman side. The path leading to them above the present high road was one of the ancient streets. In many places the pavement is preserved, and exhibits marks of chariot wheels. The first object that occurs is a building supposed to be a *Tomb*, which stood on the *Via Latina*, now converted into the *Chiesa del Crocifisso* above the ruins of the amphitheatre. It is a small square building, with four recesses or niches. The roof is arched as a cupola, and, like the walls, is constructed of massive blocks of travertine. The entrance door has been much altered.

Above this are the remains of the *Theatre*, built of reticulated masonry. It is entirely ruined; but one chamber, apparently connected with the stage, still exhibits the ancient highly polished white stucco. The **Amphitheatre*, below the tomb, is still an imposing ruin. Five entrances are now trace-

able; three of these front the road; on the other side the building seems to rest against the mountain. The seats of the interior have disappeared, and the arena has been converted into a field. Nearly opposite, on the banks of the Rapido, at a spot called Monticelli, are the ruins of the *Villa of M. Terentius Varro*, of which he has left a detailed description. M. Antony made it afterwards the scene of his orgies, as we learn from Cicero. (Phil. ii. 40.)

Several of the modern churches are built with materials from ancient buildings. Outside the door of *San Biagio Church* is a colossal vase, a votive offering to Hercules.

San Germano was a place of importance in the middle ages. The Emperor Otho IV. took it on his invasion of the kingdom of Naples in 1210. The legates of Honorius III. received here the oath of Frederick II. to undertake a crusade to the Holy Land; and his successor, Gregory IX., concluded in it a treaty of peace with the same emperor.

The ***MONASTERY OF MONTE CASSINO** is situated on a lofty hill $1\frac{1}{2}$ hr. above the town. Carriage there and back, 7 frs. Between 12 and 3.30 the monastery is closed. The male traveller may sleep in the building gratis, but will naturally leave an offering equivalent to the cost. Ladies may also be accommodated in a neighbouring house, but the number of rooms is limited. It is without exception the grandest and most celebrated monastic establishment in the world. Its undoubted antiquity, its interest as the residence of St. Benedict and the cradle of monachism, its literary treasures, the learning and accomplishments of the brethren, place it above every similar institution. It was founded by St. Benedict in 529, on the site of a temple of Apollo, and is now a school for 140 boys, of good station and family.

The lower chapels, occupying the site of the original foundation, have been adorned with frescoes of the life of St. Benedict, by the German artists,

Lenz, Wieger, Steinetz, and Haller—all Benedictines.

The **Monastery** (1700 ft.) is a massive pile, more like a palace than a convent, without much architectural pretension, but imposing from its great extent and general simplicity. It is entered by a low rocky passage, said to have been the cell of the founder. The courts to which this leads communicate with each other by open arcades. The central one is supplied with a cistern of delicious water, and is ornamented with statues of St. Benedict and his sister St. Scolastica: the canopy over it rests on exquisite columns; the whole a fine specimen of the best Italian style. A handsome flight of steps leads to the upper quadrangle, in which the church is built. In a cloister which runs round it, supported by granite columns from the temple of Apollo, are placed marble statues of the principal benefactors. Over the door a Latin inscription records the foundation of the abbey, and its subsequent vicissitudes up to the year 1649. The **Church** erected by St. Benedict was destroyed towards the end of the 6th cent. by the Longobards, rebuilt in the 8th by the Abbot Petronaces, burnt by the Saracens in 883, and again rebuilt by the Abbot Desiderius, afterwards Pope Victor III., in 1065. It was consecrated in 748 by Pope Zacharias, and again in 1071 by Alexander II. It was totally destroyed by an earthquake in 1349, and restored in 1365 by Urban V. In 1649 it fell down in consequence of the negligence of the workmen during some repairs. Towards the close of the 17th cent. it was once more rebuilt with greater magnificence, in its present form. It was completed in 1727, and on the 19th May in that year was consecrated by Benedict XIII. The ***bronze gates** were cast at Constantinople, and presented to the Abbot Desiderius by a member of the family of Pantaleone of Amalfi. The central door is divided into compartments, which contain, in silver letters, a catalogue of all the tenures, fiefs, and other possessions.

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Rocca d'Evandro Stat., 3 m. from the town (3242), which stands to the rt., on one of the declivities of Monte di Camino, or Monte della Difesa, overlooking the Garigliano. At this stat. commences a rapid rise, the hills approaching each other, and the country becoming wilder, till issuing from the pass called *La Gola di Mignano*, the picturesque village of that name opens on the view.

Mignano (2461) still retains some of its mediæval walls, and was once a military position of some importance, commanding the ravine. Hence the line ascends rapidly through some very deep cuttings in the volcanic tufa for two-thirds of the distance to

Tora Presenzano, before reaching which a fine view opens over the plain of the Volturno. The village lies 2 m. on the l., in a picturesque situation on the declivity of a limestone hill. Tora stands 2 m. on the rt. The rly. now descends across the plain, having the volcanic hills of *Roccamonfina*, covered with numerous villages, on the rt., to

Caianiello-Vairano. The picturesque situation upon the l. is *Marzanello*. A road on the l. leads by *Pietro Vairano*, and crosses the Volturno to (13 m.) *Alife* (Rte. 17). Another, following the direction of the *Via Latina*, of which some traces are visible, passes (5 m.) Teano. 2 m. before reaching the latter town, in a ravine on the rt., are the chalybeate springs called *Acqua delle Caldarelle*, the ancient *Aquæ Sinuessanæ*, of which Pliny thus records the virtues:—*Sterilitatem feminarum et virorum insaniam abolere produntur*.

Riardo (1152) stands upon a hill to the l., beyond which is the town of *Pietra Mellara*, and a road to *Alife*. The rly. now runs through deep cuttings as far as

TEANO (12,993), the ancient *Teanum Sidicinum*, according to Strabo the most important city of Campania next to *Capua*, situated on the E. slopes of

Roccamonfina. The town lies 2 m. W. of the Stat. It was at *Teanum* that most of the Capuan senators, whilst waiting in confinement their sentence from Rome, were put to death in B.C. 211 by the Consul *Fulvius*, against the opinion of his colleague *A. Claudius*. The modern town is the residence of a bishop of the united dioceses of Teano and Calvi. The massive remains of the baronial castle built by *Marino Marzano*, Duke of Sessa, the partisan of John of Anjou in the 15th centy., are of immense extent, with stabling for 800 horses. A monument in the cloisters of the suppressed convent is supposed to bear the effigy of this rebellious vassal and kinsman of the house of Aragon. The cathedral has a flat basilica roof (spoilt), 16 columns of grey granite with rich and varied capitals, an early pointed chancel arch, and two chapels of the same period in the rt. aisle. There are several spirally fluted columns and a sarcophagus with reliefs; in front of the door are two sphinxes of red granite. Numerous inscriptions, built into the walls of this and other buildings, speak of the city as a colony of *Claudius*. The ancient theatre, now called *Madonna della Grotta*, still retains several of its subterranean vaults. The large remains of the amphitheatre are close to the road outside the town. The *Ospizio* of the monastery of S. Antonio, 2 m. distant, perched on the crest of the hill, commands a magnificent prospect. The great volcanic crater of *Roccamonfina* is seen towering in the distance, N.W. (Rte. 2).

On leaving Teano the rly., following a tortuous direction, passes through a fertile region of olives, vines, and corn, and leaving on the rt. the range of hills which extends from *Rocca d'Evandro* to the promontory of *Mondragone*. Closer to the line the *Torre di Francolisi* is passed, before reaching

Sparanise (3375), whence a diligence runs daily to Gaeta, Fondi, Terracina, and Velletri (Rte. 2).

4 m. N.E. lies **Calvi**, the ancient *Cales*, containing scarcely a dozen houses and a small ruined castle of the middle ages. The site is encumbered with ruins, and coins are often found by peasants. The best remains are those of a temple, a ruined arch of brickwork, and the theatre. The temple is interesting. Several chambers are well preserved, and are lined with reticulated masonry. In the first chamber are numerous fragments of reliefs in stucco on the inner wall; among them some sitting figures, a tripod, and palm-leaves. The ruin is now called *Sta. Casta*. "But the most interesting object," says Mr. Craven, "is a small fountain formed of a marble slab, bearing on its surface a very well executed bas-relief of elegant design, composed of festoons of vine-leaves and grapes with a mask in the centre. This relic is placed against the base of a steep rock covered with creepers, forming one side of a singular little volcanic glen, bearing the marks of innumerable conduits, probably for the purpose of supplying baths." Some fine specimens of Roman gold ornaments have been found here.

The wines of Calvi are celebrated by Horace—

Cæcubum, et prælo domitam Caleno
Tu bibes uvam; mea nec Faëlnas
Temperant vites, neque Formiani
Pocula colles.

[Od. i. xx.]

Vesuvius and Ischia are now for the first time seen on the rt. Beyond **Pignataro** (3723) the rly. enters the great plain of the Campagna Felice, now called *Terra di Lavoro*, across which it runs until reaching the Volturno, spanned by an iron bridge of seven arches, outside the fortifications of Capua. There are fine views over the mountain group of the *Pizzo di Salvatore* on the l., and *Monte Tifata* farther on.

CAPUA does not stand on the site of ancient Capua, but on that of *Casilinum*, well known for its gallant defence against Hannibal. The position of ancient Capua is to be sought at *Santa Maria*, 3 m. farther on.

[S. Italy.]

Modern Capua was built in the 9th centy., and is the see of an archbishop. It stands on the l. bank of the Volturno, which forms so extensive a curve as to surround at least two-thirds of the town. Its fortifications, first erected in 1231 by Fuccio Fiorentino, were reconstructed and enlarged by Vauban on the modern system. They were remodelled and strengthened with earthworks in 1855, under the direction of a Russian officer. In 1501 Capua was treacherously taken and sacked by Cæsar Borgia, when 5000 of its inhab. perished by the sword. Near the nunnery a terrace is shown from which many ladies, to avoid dishonour, threw themselves into the river. Capua now ranks as one of the three Neapolitan military stations of the first class. On the 1st of Nov. 1860 it was taken by the Italian army from Francis II. after the battle of the Volturno. The restored Gothic Cathedral has an entrance court with 18 columns of granite and marble, and some granite columns of unequal size from the ruins of *Casilinum* in its nave. At the altar railings are two small columns of *verde antico*, and a fine candelabrum in the form of a column with alternate circles of carving and mosaic, and an elaborate capital. In a chapel on the l. is the Madonna della Rosa, severely Gothic, perhaps of the 13th centy., important in the history of art; and in the 3rd chapel on the rt. is a good picture of the Virgin and Child with SS. Stephen and Lucia, by Antoniazzo (1489), on a gold ground. In the very interesting and curious crypt, which is of the Norman times, are some mosaics, several very handsome pillars of grey marble, breccia corallina, and porta santa, a Roman tomb with reliefs, and an Entombment by *Bottiglieri*. In front of the Cathedral is a granite column on a pedestal, and there are two others at the doorway of *S. Eligio*. The *Annunziata* is supposed to be built on the ruins of an ancient temple. Under an arch of the *Piazza dei Giudici*, beside the church, are preserved some ancient inscriptions, probably from ancient Capua, and a curious relief of Jupiter, Minerva, and Diana, with

a representation of a tread-wheel, from the sepulchral urn of a certain Proseus, a redeemptor or contractor. It was from the *Piazza de' Giudici* that Borgia, while receiving the ransom agreed upon for peace, gave the signal for the massacre.

The *Museo Campano*, open daily, except Sun., from 9 to 3, contains some interesting local antiquities, including ancient sarcophagi, reliefs, and inscriptions from the amphitheatre of Capua, vases, terra-cotta statuettes and vessels, coins, and some mutilated heads of statues. The great feature of the museum is the collection of tufa statues representing the Oscan goddess of Maternity as an old woman with several babies on each arm.

Some *Catacombs* have been recently opened beneath the town. From the bridge over the river there is a fine view of the surrounding heights.

The rly. continues across the plain, gradually approaching the hilly group of Monte Tifata, to

SANTA MARIA, on the site of the ancient **Capua**. This city (18,000) was founded by Etruscan settlers in Campania under the name of *Vulturnum*, and became known as *Capua* after its occupation by the Samnites. Among the cities of Italy, Capua was second to Rome alone; and even after it had submitted to the protection of the Romans, its celebrity extended not only to every part of Italy, but even to Greece and Sicily. But the pride and ambition of the Campanians could not resist the temptation held out to them by the successes of Hannibal, of being raised through his means to the first rank among the Italian cities. It is well known that the alliance then formed proved fatal to both parties. The Carthaginian forces, enervated by the pleasures of Capua, could no longer obtain the same brilliant successes which had hitherto attended their victorious career, and that city soon saw itself threatened by a powerful Roman army encamped before its walls. The siege was carried on

with that determination which the desire of vengeance inspires. Hannibal, baffled in all his attempts to create a diversion in favour of his unfortunate allies, was compelled to leave them to their fate, and Capua was reduced to the necessity of surrendering to its incensed and merciless foe. Those senators who had not by a voluntary death anticipated the sentence of the Roman general fell under the axe of the lictor. The citizens were reduced to slavery. Even the walls and habitations were only spared, as Livy reports, in order that the beautiful lands of Italy might not be destitute of cultivators. It was restored to favour by the Cæsars, and in Strabo's time it had recovered its former magnificence. The last important increase was under Nero; but it continued to flourish till a late period of the Roman empire, when it fell under the repeated attacks and devastations of the Goths, Vandals, and Lombards. Its circumference has been estimated at between 5 and 6 m., and its population at 300,000. The ancient city had seven gates, one of which, the *Porta Jovis*, mentioned by Livy, led to the temple of Jupiter on Monte Tifata, now crowned by a chapel of S. Nicola.

The **Amphitheatre*, $\frac{1}{2}$ m. from the rly stat. (adm. 1 fr.), is supposed to be the oldest in Italy, and to have served as a model for all the others. According to Cicero, it was capable of holding 100,000 persons. Three of its corridors still exist in a tolerable state of preservation; and the remains of two more may also be seen beyond them. They were entered by a series of 80 arches, of which only two remain. On the keystone are busts of deities. The walls are composed of blocks of travertine joined together without cement. The arena contains many substructions and apartments, resembling those at Pozzuoli, which enable us to form a better idea of the internal arrangement of such buildings than even the Coliseum itself. The steps which the gladiators ascended, the place where they were carried out when killed, the prison,

and the dens of the animals are easily recognised. The passages are filled with ruins of the building, forming a little museum, among which are portions of Corinthian columns, and some fine fragments of marble friezes, &c., carved with reliefs of lions, stags, dogs, and other animals. Gladiatorial combats were invented by the Campanians; and the awning, or *velarium*, employed in the Roman theatres, was first used here. The best place for enjoying a full view of the building is the second story. After the city of Capua had been destroyed by the Saracens, in the 9th cent., the amphitheatre was converted into a citadel, and was totally ruined by the defence of the Saracens against Athanasius, Bishop of Naples, by whom they were besieged.

To the S. of the modern town existed the ancient *Necropolis*; in the part bordering on the rly. numerous very beautiful Italo-Greek vases have been dug out. At a short distance are the remains of a **triumphal arch**, under which the road to modern Capua passes. The principal ***church** contains many marble and granite columns from Roman buildings; and under the modern barracks the remains of a large crypt and portico are still visible.

5 m. from S. Maria, on the declivity of Monte Tifata, is the village of **S. Angelo in Formis**. The abbey was founded in 1058; but the church was not finished till 1075, under the superintendence of Desiderius, abbot of Monte Cassino. The church is chiefly interesting from its frescoes, painted by Greek artists at the time of its erection, and showing that Byzantine art of that period was, if anything, inferior to Roman. The building is also noteworthy as presenting the earliest example of the complete ornamentation of a church with a series of subjects subordinate to one another, and illustrating the entire Sacred History; and also for containing the first known example of the Last Judgment as the subject of a picture. This fresco is over the chief entrance; the tortures of hell are represented with great vividness. In the apse is a fresco representing Christ enthroned, with the

symbols of the Evangelists; below, the archangels and the abbot Desiderius with a model of the church in his hand. On the rt., the Virgin between two angels, with six busts of female saints below. Above the arches of the centre aisles are three courses of paintings: representing kings and prophets of the Old Testament, and scenes of the Passion. Over the chief portals outside is a half figure of the Virgin between two angels; beneath, the half figure of an angel. In the lunettes of the porch are scenes from the lives of S. Anthony and S. Paul the Hermit, partly destroyed.

A pleasant drive may be taken to (8 m. S.) *Aversa* (Rte. 17), through *S. Tammaro*, visiting the *Casino Reale di Carditello*, 2 m. on the rt., a royal farm with a prettily decorated cottage, extensive stabling, and preserves of wild boar. The farm is surrounded by a wall of 6 m. On Ascension-day it is the scene of a popular *Festa*.

The carriage-road from S. Maria to Caserta passes two well-preserved Roman tombs. The rly. runs parallel with it to

CASERTA (30,000), a clean and well built town, the capital of the province of Terra di Lavoro, and the see of a bishop. Opposite the rly. stat. is the

***Palace of Caserta.** (Adm. by ticket, to be obtained at the Palazzo Reale at Naples, or from the innkeeper at Caserta; attendant, 1 fr.) The estate of Caserta was bought of the Dukes of Sermoneta by Charles III., and the palace begun in 1752. The architect was Vanvitelli, and it is considered his masterpiece, and one of the finest palaces in Europe. From whatever side it is approached, we cannot fail to be struck with the singular elegance and harmony of the design. The length of the S. front is 780 ft.; the height 125 ft.: each floor has 37 windows. It is in the richest style of Italian architecture, and built of travertine from the quarries of S. Iorio, near Capua. The great entrance opens upon a portico which pierces the whole depth of the palace, and through which the cas-

cade is seen in the distance. From the centre of this portico, where the four courts form a cross, springs the grand staircase, the walls of which are inlaid with lumachella of Trapani. At the top of the stairs is the great vestibule, ornamented with rich marbles and columns of Sicilian *breccia*. The interior of the palace is more remarkable for its architecture than for the decorations or furniture of the rooms. The **Chapel**, upon which marbles, lapis lazuli, and gilding have been lavished, contains a Presentation in the Temple by *Mengs*, five pictures by *Seb. Conca*, and an altar-piece by *Bonito*. The **Theatre**, decorated with alabaster columns, has five rows of boxes. The 16 Corinthian columns of African marble were brought from the Temple of Serapis at Pozzuoli. There are 40 boxes, besides that for the royal family. The **Gardens** will afford more pleasure than the uninhabited chambers of the palace. The mountains around are the collecting ground for the water supplying the cascades. Canals and aqueducts convey it to a tunnel in one of the hills, whence it falls about 50 ft. into a basin. It is then taken by a succession of leaps in a straight line down the slope of the hill, where it can be seen from the palace. The grand cascade is made to represent the story of Diana and Actæon. In the basins between the cataracts are kept several gigantic trout, where they thrive well and are fed on frogs. The so-called English garden on the E. side was made by Queen Caroline in 1782. The views from various parts of the grounds, and especially from the terrace above the cascade, are extremely interesting. In the Botanic Garden are some remarkably fine specimens of trees, a Cedar of Lebanon 96 ft. high and 12½ ft. in girth, *Taxodium mucronatum* from Mexico, 85 ft. high and 13 ft. in girth, a Liquidambar 90 ft. high, and more than 8 ft. girth, and a Tulip-tree, shattered by lightning, 12½ ft. in girth, besides some noble exotic pines. In the l. of the park still exists a portion of the ancient feudal forest of the *princes of Caserta*. Adjoining the N. end of the Gardens is the **Royal Casino**

of **S. Leucio**, which can either be reached by walking through by a road that runs outside. It is 3 m. from the palace, a much more extensive view rising behind it is covered forest, abounding in game.

4 m. N.E. of the modern **Caserta Vecchia**, built by the in the 8th cent. Some of the bastions still remain. The church of *S. Michael* is a specimen of mixed Norman architecture of the 12th cent. The excellent sculpture outside the tower, and a S. tower, through the road passes under a pointed arcade of the central tower outside and round within. It has 18 grey marble column capitals, a square mosaic shaft, very beautiful in design, and choir with ancient pavement splendid tomb under a Gothic arch in each transept. Among the E. is a large and round tower. This church is well worth being visited, and a magnificent view.

A carriage-road leads to **Caiazzo**, and (24 m.) **Piedin** (Rte. 17).

The rly. continues S.E. to **stat. of**

Maddaloni (18,767), built round the base of a lower peak is crowned with towers of its mediæval castle higher with the large cl. **Michele**. The massive baronial palace of the former dukes, is now occupied by a college.

The rly. soon afterwards reaches

Cancello (1284), a village on a hill, crowned by a castle flanked with towers. The old post road running N. to (25 m.) Benevento, quarries have placed the celebrated **Caudine Forks**.

A mile beyond Cancello passes on the rt. the w.

Monte Oliveto, S. Chiara, S. Domenico, nople the claim of occupying the mo

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 Oper. Duomo & S. Maria
 S. Maria della Vittoria E.2

University E.4
 Port Office E.4

S. Filippo Neri F.3
 S. Giovanni a E.2
 S. Maria della Vittoria E.3
 S. Maria Nuova E.4
 S. Severino e S. Maria E.3
 S. Martino E.4
 S. Maria della Vittoria E.4
 S. Maria della Vittoria E.4

NAPLES

For Murray's Handbook.

Theatres

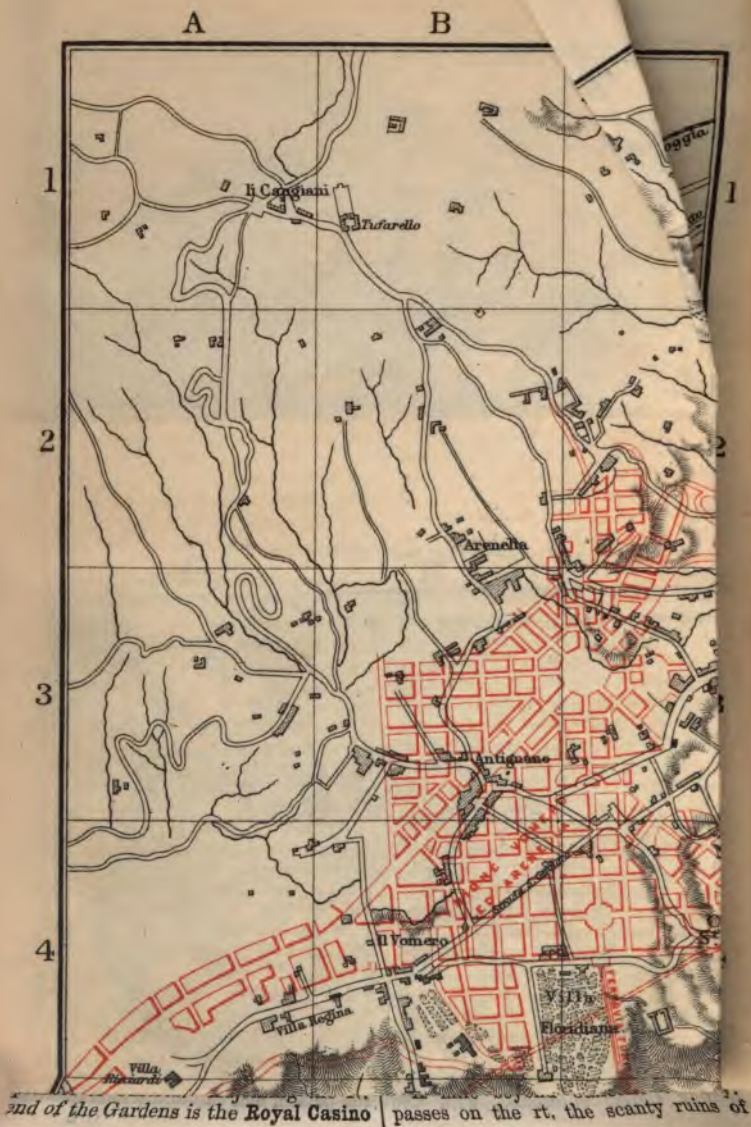
1 Teatro della Fenice E.5
 2 Sant'Antonio D.5
 3 Politeama E.3
 4 Nuova D.4
 5 Corte E.5
 6 del Fondo D.5
 7 de' Fiorentini E.4

Hotels
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where, on the property of the family, numerous ornaments have been found. On the Monte Somma, the N. buttress is.

(13,633), retains the site as the name, but no remains, of an ancient town of Campania, and burnt by Hannibal in . Acerra is the supposed birth-place of the Neapolitan *Pulcinella*.

ly, now runs by the side of the *di Carmignano*, the aqueduct

which formerly supplied Naples with water from S. Agata; and crosses the sluggish canals, called *Regi Lagni* (the ancient *Clanias*), constructed for the purpose of draining the *Pantano*, or marsh. Acerra and Casalnuovo are still subject to malaria, which is increased by the flax-grounds, where the stalks are left to macerate.

At *Casalnuovo* Vesuvius becomes visible to the l., and a view of the coast line opens out on the approach to Naples.

DESCRIPTION OF NAPLES.

CONTENTS.

	Page		Page
General Topography	21	§ 13. Theatres	33
Historical Topography	22	§ 14. Festivals	34
Present remains of Ancient Naples	25	§ 15. Churches	35
Population	26	§ 16. Cemeteries	54
Climate	26	§ 17. Colleges and Scientific Institutions	55
Commerce and Industry	27	§ 18. Hospitals	57
Gates	28	§ 19. Prisons	57
Ports	28	§ 20. Museum	58
Bridges	29	§ 21. Libraries and Archives	83
Castles	29	§ 22. Palaces and Villas	83
Streets and Public Places	30	§ 23. Drives and Rides	86
Water Supply and Mineral Springs	33		

PRINCIPAL SIGHTS, WHEN TIME IS LIMITED.

1st Day.—Excursion to Pompeii.

2nd Day.—Museum, ground-floor; drive to San Martino by the Via Salvatore Rosa, returning by the Via Tasso.

3rd Day.—Excursion to Pozzuoli, the Solfatara, Lakes of Lucrinus and Avernus, Baiae, Misenum, Lake of Fusaro, Cumæ.

4th Day.—Palazzo Reale, Churches of L'Incoronata, S. Maria Nuova, Monte Oliveto, S. Chiara, S. Domenico,

S. Lorenzo, S. Filippo Neri, S. Gennaro (Cathedral), S. Restituta; Pal. Reale di Capodimonte.

5th Day.—Excursion to Vesuvius and Herculaneum.

6th Day.—Museum, upper floor; Catacombs of San Gennaro dei Poveri; Churches of S. Giovanni a Carbonara, and SS. Severino and Sosio.

§ 1. GENERAL TOPOGRAPHY.

The city of Naples, situated in $40^{\circ} 52' N.$ lat. and $14^{\circ} 15' E.$ long. from Greenwich, disputes with Constantinople the claim of occupying the most

beautiful site in Europe. It is built on the N. shores of the Gulf, which is upwards of 35 m. in circuit, from the Capo della Campanella on the S.E., to the Capo di Miseno on the N.W.

The country which lies along the N.E. shores of this bay is an extensive flat, continuous with the great plain of the *Campania Felix*. The river Sebeto (*Sebetus*) flows through it. In ancient times a marsh, it is now under cultivation principally as market gardens, from which the capital derives its very abundant supply of vegetables. Between Naples and the chain of the Apennines, Vesuvius rises insulated in the plain, its lower slopes studded with densely-peopled villages. Along the coast, between Vesuvius and the sea, are the towns of Portici, Resina, Torre del Greco, Torre Annunziata, and the sites of Herculaneum and Pompeii. To the W., is the town of Castellammare, at the foot of Monte Sant' Angelo, the highest point of that mountain range which forms the S.E. boundary of the Bay, an offshoot from the main chain of the Apennines.

The coast to the W. of Naples, as far as the Promontory of Misenum, is more broken and irregular. The general character of the district is volcanic, with vast accumulations of ejected matter, volcanic sands, and layers of scorïæ and pumice, which since their deposition have been extremely eroded by sea air and other atmospheric action. It will be observed that in this region, the volcanic forces not having escaped by means of eruption through a crater, as at Vesuvius, tufa takes the place of lava.

Naples itself is built at the base and on the slopes of a range of hills which have the general form of an amphitheatre. This range is divided into two natural depressions by a transverse ridge bearing in its different portions the names of Capodimonte, St. Elmo, and Pizzofalcone, and terminating on the S. in the small promontory on which stands the Castel dell' Ovo. The crescent which lies to the E. of this ridge includes the largest and most ancient portion of the city, extending from the flanks of Capodimonte and St. Elmo to the Sebeto, and including

within its circuit the principal public edifices and establishments. It is intersected from N. to S. by a long street, of which the lower portion is the Via Toledo, officially called *Via Roma*, and is perhaps more densely peopled than any town of the same extent in Europe. The crescent on the W. of St. Elmo is the modern city, known as the Chiaia, and enclosed on the N.W. and N. by the long Corso Vittorio Emanuele. A broad road extends along the shore at the foot of Pizzofalcone, bearing in its various parts the names of Il Gigante, Santa Lucia, Chiatamone, and Vittoria. The Chiaia forms a long and somewhat narrow strip of streets and squares occupying the space between the sea and the lower depressions of the Vomero. The broad Riviera di Chiaia, running parallel to the shore, bordered on the S. by handsome houses, and on the S. by the public gardens called the Villa Nazionale, passes along its whole length. At the extremity of the Chiaia are the quarters of the Piedigrotta and the Mergellina. From the former the Grotta di Posilipo leads to Pozzuoli. From the Mergellina a good road winds over the S. face of the promontory to the same town.

The length of Naples from the Ponte della Maddalena to the Mergellina is 4 m.; the breadth from Capodimonte to the Castel dell' Ovo is $2\frac{1}{2}$ m.

Strada or *Via* is the term applied to broad streets; *Vico*, *Vicolo*, *Vicoletto*, are the names respectively for a narrow street, a lane, and an alley; a hilly street leading from the new to the old town, is called *Calata*; one leading to the suburbs *Salita*; streets so steep as to require steps, are *Gradoni*; when laid out in zigzags, *Rampe*. The new streets bear the name of *Via*, but here and there the term *Rua*, a record of the Angevine dynasty, is met with. The larger open spaces formerly called *Larghi* are now generally designated as *Piazze*.

§ 2. HISTORICAL TOPOGRAPHY.

The origin of Naples, as indicated by its name, is undoubtedly Greek. It

seems that a colony of the neighbouring Cumæ first settled on the spot, and gave the city which they founded the name of *Parthenope*; and that subsequently they were joined by a colony of Athenians and Chalcidians, with some settlers from *Pitheculusæ* (Ischia), who built a distinct city under the name of *Neapolis*, or the new town; upon which Parthenope assumed the name of *Palæopolis*, or the old city.

1. THE GREEK PERIOD.—The testimony of Livy leaves no doubt that *Palæopolis* and *Neapolis*, though distinct in name, were identical in language, in customs, and in government. But all attempts to define with accuracy their relative extent and situation, in spite of the learning expended upon the task, have failed. *Palæopolis* probably occupied the site of the modern Pizzofalcone, while *Neapolis* extended E. from its base as far as Porta Capuana.

At a very early period *Palæopolis* and *Neapolis* became united as a Republic. They allied themselves with Rome about B.C. 400, and at a later period their walls were so strong as to offer resistance to Pyrrhus, Hannibal, and Spartacus. When the Romans became masters of the world they looked with favour on a Republic which had retained its independence without joining in the wars of other States, which had always afforded a generous asylum to the exiles of Rome, and which possessed an irresistible fascination in the luxuries of its climate and its habits, and in the beauty of its scenery. In the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians, and her poets took up their residence on the shores of Naples.

2. UNDER THE ROMANS.—During the Civil Wars a body of the partisans of Sylla, having entered the city by treachery, massacred most of its inhab. B.C. 82. Augustus is said to have united the two Greek cities, and to have restored their walls and towers. He resided frequently at Naples, and died at Nola. Tiberius, during his stay, made the island of Capri infamous by his excesses; Claudius assumed the

Greek costume and became an officer of the Republic; Nero acted on one of the theatres of the city; Titus assumed the office of its Archon, and Hadrian of its Demarch.

3. UNDER THE GOTHES.—The walls of Naples, which were complete at the invasion of Italy by Odoacer in 476, were so strengthened by his successors that the city became one of the strongest of Italy. In 536 it defied the skill and resources of Belisarius, who, however, turning aside its aqueduct, marched his troops into the city through its channel. In 543 the walls resisted the attack of Totila, who, after a protracted siege, reduced the city by famine, and razed its fortifications.

4. UNDER THE EASTERN EMPERORS.—When the Gothic kingdom had been subdued by Narses, he seized Naples, and made it subject to the Exarchs of Ravenna. Under this rule, the walls were rebuilt to resist the invasion of the Longobards, who besieged the city without success in 581. The citizens afterwards became sufficiently powerful to assume the right of electing their own governor by the title of *Consolo* or *Duca*.

5. UNDER THE REPUBLIC AND THE LOMBARDS.—For nearly 400 years after Naples threw off the yoke of the Eastern Empire it retained its independence. It was besieged twice by the Longobard dukes, who eventually compelled Naples to become tributary to the Duchy of Beneventum. In 1027 Pandolfo IV., Prince of Capua, besieged and took Naples from Duke Sergius. But in 1030 Sergius recovered the city with the aid of the Greeks and of those Norman adventurers who had already begun to make their valour felt in Southern Italy. In reward for the services received, Sergius gave the Normans some land between Capua and Naples, upon which they built *Aversa*.

6. UNDER THE NORMANS.—In 1130 Roger successfully besieged the city, and was proclaimed King of Naples and Sicily. William I. (the Bad), his son, extended the circuit of the walls, and built Castel Capuano and Castel dell'Ovo. The walls appear to have

been completed by his successors William II. and Tancred, in whose reign the city was unsuccessfully besieged by the Emperor Henry VI., who claimed the kingdom in right of his wife Constance, the only daughter of Roger.

7. UNDER THE SWABIANS.—Frederick II. founded the University of Naples, and by making the city his residence became also the founder of its greatness and prosperity. In 1253, after a siege of 10 months, Conrad, his son, gained possession of Naples and demolished the walls, which were soon after restored and enlarged by Pope Innocent IV.

8. UNDER THE ANGEVINE DYNASTY.—Charles I. made greater efforts than any of his predecessors to give strength and importance to Naples. He removed the seat of government hither from Palermo, extended the city on the E. side as far as the Piazza del Mercato, filled up the marshy tract between the old walls and the sea, and built in 1283 the Castel Nuovo. He also repaired its walls, paved the streets, destroyed the ancient palace of the Neapolitan Republic, began the restoration of the cathedral, and built several churches and monasteries. His son Charles II. built the Molo Grande and the castle of St. Elmo, enlarged the city walls, and strengthened the fortifications on the sea-side. Naples was besieged again and again with varied success by different princes of the house of Anjou, until in 1442, after a protracted siege, Alfonso of Aragon entered it through the canal of an aqueduct, called the *Pozzo di S. Sofia*, and expelled for ever the Angevine dynasty.

9. UNDER THE ARAGONESE.—Ferdinand I. extended the city walls toward the E. and employed Giuliano da Majano to fortify them. He opened new gates, some of which are still standing, as are portions of the walls. He also restored the cathedral, erected a lighthouse on the Molo, and introduced the art of printing and the manufacture of silk.

10. UNDER THE SPANIARDS.—On the accession of Ferdinand the Catholic, *Pietro Navarro*, the celebrated military engineer, was employed by Gon-

salvo de Cordova to mine the Castel dell'Ovo. In 1535 the city received its greatest and last enlargement from the viceroy Don Pedro de Toledo. He extended the fortifications to St. Elmo, and Pizzofalcone, filled up the fosse of the Angevine fortifications on the W. side, and opened the *Via Toledo* (now *Roma*) on its site. Between this period and the year 1695 other improvements were undertaken by successive viceroys, some of whom however carried back with them various statues and other works of art on their return to Spain.

11. UNDER THE HOUSE OF AUSTRIA.—The emperors of Austria governed the kingdom by their viceroys, who were mostly Germans. In the brief space of 27 years there were not less than 13 viceroys, four of whom held office for only half a year. Amidst such changes in the executive, the public works were wholly disregarded.

12. UNDER THE SPANISH BOURBONS.—The conquest of Naples by Don Carlos, the younger son of Philip IV., and his accession to the crown by the title of Charles III., were important events in the history of modern Naples, which owes to him her present development in wealth, in population, and in extent. He enlarged the Palazzo Reale, completed the harbour of the Molo Grande, built the theatre of San Carlo, the Albergo de' Poveri, and the palace of Capodimonte, and fortified the shores of the bay. His son, Ferdinand I., and Joseph Bonaparte and Murat during the French occupation, effected also great improvements, establishing the Botanic Garden, Museum, Academy, and other public institutions.

13. UNDER THE HOUSE OF SAVOY.—The standard of revolt raised in Sicily by Garibaldi against the young king Francis II. proved successful, and on the 7th Sept., 1860, the general entered Naples, and proclaimed Victor Emanuel of Savoy King of Italy. A great deal has been done for the improvement of the town during the reign of the late and present monarch. Many of the squares have been planted with trees and gardens; several new streets cut through the populous parts of the town;

a magnificent embankment carried from the quay of S. Lucia, along the front of the Chiatamone, and the Villa Nazionale: and a capital road, the Corso Vittorio Emanuele, made all along the heights above the town.

Since the terrible visitation of cholera in 1884, which caused such havoc in the crowded quarters of the city, the authorities have commenced an entire reconstruction of these sites, and are gradually removing the poorer part of the population to new and healthy dwelling places in the outskirts of the town. This important extension lies chiefly in the direction of the Rly. Station, and on the heights of the Vomero. Immense works are also in progress along the quay, comprising a new harbour, solid embankments, and handsome promenades. The total cost of these improvements will exceed four millions sterling.

§ 3. PRESENT REMAINS OF ANCIENT NAPLES.

Fragments of the Temple of Castor and Pollux are preserved in the façade of the church of San Paolo, which occupies its site. They consist of two columns, a portion of an architrave, and two torsos.

Of the other temples scarcely anything has survived except a few columns and sculptures, used up in the construction of the churches which were built upon their ruins.

Ponti Rossi, judiciously repaired in 1843, preserves remains of the Julian aqueduct (*Aqua Julia*) about 50 m. long, constructed by Augustus to supply the Roman fleets at Misenum with water. It commenced at Serino (Rte. 2) and was fed by the river Sebeto. The remains now visible lie in a deep cutting on the slope of the hill of Capodimonte, and are built of solid masses of tufa, lined with red bricks, from which the epithet Rossi is derived. Before reaching this valley the aqueduct separated into two branches. One of these proceeded into the heart of the city, and furnished it with its principal supply

of water down to the time of Belisarius, who broke down this branch, and marched his troops through the channel. The other crossed the Vomero, where its remains may still be seen, and proceeded to Baïæ and Misenum, where it terminated in the great reservoir of the *Piscina Mirabilis*. This aqueduct has been re-established, and forms the present water supply (§ 12).

In the *Via Anticaglia*, nearly opposite the cathedral, are the two arches and other remains of an ancient theatre in which Nero acted.

The *Catacombs are situated on the flanks of the hill of Capodimonte (adm. 1 fr.). The entrance is from the Church of S. Gennaro de' Poveri behind the almshouse of the same name, through the courtyard of which the visitor is conducted. The Church was erected in the 8th cent. on the site of a chapel in which the body of S. Januarius was deposited in the time of Constantine, but has been modernised. The frescoes in the vestibule of the inner court, by *Andrea Sabbatini* (1520), an intellectual series representing the history of the Saint, are unfortunately much defaced. The catacombs are excavated in the volcanic tufa in the face of the hill. They form a long series of corridors and chambers, arranged in three stories communicating with each other by flights of steps. Along the walls of the corridors and chambers are excavated numerous *loculi*, or sepulchral niches, in which may still be seen skeletons, and rude delineations of the olive-branch, the dove, the fish, and other symbols of the early Christians. In the 1st gallery is a painting of the Good Shepherd, and in the Church, which is supported by pillars excavated in the rock, is a figure of Christ, dating from the 6th cent. The inscriptions have been removed to the Epigraphic Collection in the Museum.

The catacombs, which have been only partially explored, are believed to be very intricate and extensive. Another section has been opened beneath the church of La Sanità, in which is the tomb of St. Gaudiosus, with a ver

early painting of the head of the Saviour.

§ 4. POPULATION.

Naples contains upwards of 500,000 inhabitants, and is the most populous city in the kingdom. The titled nobility are very numerous; a few of them are wealthy, but the majority are as poor as they are fond of show and parade. The *lazzaroni*, who used to figure so prominently in travellers' descriptions, and who were considered to constitute a distinct race, are nothing in reality but the very lowest classes of the population, idle and houseless. They have of late years been very much reduced in numbers. The boatmen and fishermen are a singularly industrious and hard-working class, and the amount of labour they will undergo in such an enervating climate is astonishing. Though abstemious and frugal, they are "a merry, joyous race, with a keen relish for drollery, and endued with a power of feature that is shown in the richest exhibitions of comic grimace."—"If Naples," says Forsyth, "be a Paradise inhabited by devils, I am sure it is by merry devils. Even the lowest class enjoy every blessing that can make the animal happy,—a delicious climate, high spirits, a facility of satisfying every appetite, and a conscience which gives no pain . . . Here tatters are not misery, for the climate requires little covering; filth is not misery to them who are born to it, and a few fingerings of macaroni can wind up the rattling machine for the day."

The revolting though thoughtless brutality exhibited by cart and cab drivers has long shocked the visitor to Naples, but of late years the Italian Society for the Prevention of Cruelty to Animals has been at work, and it is to be hoped that some reform in this matter may be effected.

Naples is the noisiest city in Europe—noisy, not from the rattling of vehicles alone, but from the eternal cracking of whips, and screeching of the human voice. "The shrieks and howls that denote fresh vegetables, oranges, boiled shell-fish and roasted chestnuts are

varied, it is true, but equally unendurable. When they pause the barrel organ, whose internal apparatus is entirely out of order, or the street singer, is always at hand. The tongues of the Neapolitans are the most active part about them, and they consider an hour lost during which they are silent."

§ 5. CLIMATE.

The following notice has been kindly communicated by an eminent English physician, who practised in Naples for many years.

"The climate of Naples may be called tonic and bracing, in comparison with that of Rome, which is soft and relaxing; the autumns are delightful, and the spring months, February and March, often very trying to delicate lungs, from the cold dry winds which then prevail."

"Naples, however, is neither subject to the same degree of cold in winter nor the same heat in summer as Rome or Florence; during the two hottest months of the year (July and August) the heat of the sun is so tempered by sea breezes, that the thermometer seldom rises to 84° Fahr., and is often below 80°, while in winter it seldom falls below 40°. Snow seldom falls, and if it does, it melts immediately."

"The greatest quantity of rain falls during the first two or three weeks of October; during the months of June, July, and August, there is little or none, and by the end of September the grass is nearly burned up by the heat; but as soon as the rains fall everything revives, and till the middle or end of December the climate is that of an English summer; and this is the season when the superiority of the Neapolitan climate over that of Rome is the greatest. In Feb. and March, on the other hand, the weather is usually very variable, and N. or N.E. winds prevail; the climate of Rome, which is softer and less variable, is then preferable."

"As regards choice of situation, the Riviera di Chiaia will be found the warmest, the Mergellina and the Posillipo road being apt to be damp in winter,

as the sun sinking behind the hill leaves them in the shade. The new quarter in the Amedeo is delightfully clean and airy, and much inhabited by English residents."

"A southern aspect is all important, and those who are delicate should especially seek a situation protected by the Vomero from the N. and N.E. winds."

Nothing, to all appearance, can be more healthy than the situation of the city generally, scattered as it is over a series of cliffs and slopes, facing southward, with the majority of the hotels standing on the very margin of the bay, which is swept by sea-breezes. These natural advantages have however been hitherto almost neutralized by defects in the important matter of drainage. All the sewerage formerly ran into the sea, vitiating the air in front of the principal hotels, poisoning the oysters, moored in baskets opposite Santa Lucia, and staining the water almost black in the immediate neighbourhood of the most popular Sea Baths.

The drainage however has now been carried in pipes to Cumæ, and the beautiful coast-line is no longer a source of pestilence and disease.

It should be mentioned that in Naples rapid transitions from heat to cold make it advisable for travellers to carry with them, while sight-seeing, a light plaid or shawl. Few constitutions are robust enough to stand a sudden plunge from the warmth of an Italian sun into a cold church or gallery, without the precaution of an extra wrap; and persons who run such risks, though they may escape any immediate consequences, often lay the foundation of mysterious and unaccountable maladies, which may afterwards be traced to this very simple cause (see § 18). English visitors are apt to forget that the wrap should often be put on when going into a building, and not, as with us, on coming out of it. The chill of the sunset hour is also especially dangerous.

§ 6. COMMERCE AND INDUSTRY.

The foreign trade of Naples is not so considerable as might be expected from a city of its size and importance. According to the consular returns the value of the exports for 1882 amounted to £2,558,760, of which £854,908 was to France and Algeria, and £4,066,455 to Great Britain and the Colonies. These exports consisted principally of dried and green fruits, madder roots and liquorice, hardware and coral, gold work and coral ornaments, curriery and gloves, &c. The value of the imports for the same year amounted to £5,497,038, of which £2,281,804 was from Great Britain and the Colonies, and £1,247,500 from France and Algeria. Among the principal imports were: cotton manufactures, colonials, iron, and other metals, grain, woollen manufactures, and silk.

Though a great number of employments are carried on at Naples, there are hardly any large manufacturing establishments. The principal industries are the making of woollen, silk, and linen stuffs, gloves, soap, perfumery, jewellery, earthenware, hats and carriages. The manufacture of macaroni is carried on chiefly in the towns and villages at the foot of Vesuvius. It is made from the finest white flour, mixed with water, and kneaded with heavy wooden blocks, wrought with levers; when sufficiently firm it is forced through holes each with a spindle in the centre, which thus forms it into hollow cylinders. It is named according to the size of these holes, *macaroni*, *vermicelli*, or *cappellini* (little hairs). Many of the people earn a livelihood by fishing. They are a very amphibious class, and may be seen on the Marinella standing beside their boats in the water, or lying on the beach, basking in the sun for an hour at a time.

The sellers of iced water are very numerous in the summer, and do a brisk trade. Serino water is now laid on to their stalls, which are furnished with pyramids of lemons and oranges, besides bottles of various syrups. A glass of water with lemon-juice cost 5 c.

§ 7. GATES.

The gates of Naples have all been more or less modernized, and being surrounded by streets and houses, are now within the city. Each is surmounted with a bust of S. Gaetano in consequence of a vow of the municipality to that saint during the plague of 1656.

The ***Porta Capuana** stands on the old high road to Capua. It is decorated with the arms of Ferdinand I. of Aragon, by whom it was erected. It was restored by the Florentine *Giuliano da Majano*, in 1495, and further additions made in 1535, when Charles V. made his entry into Naples. The reliefs and statues of St. Agnello and San Gennaro were then placed over it. The two towers which flank the gate are of the time of Ferdinand I., and were called *L'Onore* and *La Virtù*, names still inscribed upon them.

The **Porta Nolana**, situated at the extremity of the *Strada Egiziaca*, opens on the *Corso Garibaldi*, and the road leading to Nola. It is also flanked by two round towers, called *Santa Fe* and *Speranza*, and has a relief of Ferdinand I. over it. Immediately beyond is the Central Rly. Stat.

The **Porta del Carmine**, which stood near the church of that name, has been removed, to widen the thoroughfare leading to the rly. stat. On their original site remain its two massive round towers, bearing the names of *Fidelissima* and *La Vittoria*. The remains of round towers between this gate and the **Porta Capuana**, belonged to the Arragonese wall on the E. of the city.

The **Porta Medina**, in a street on the W. of the Toledo, was built by the Viceroy Duke de Medina, in 1640, from the designs of Fansaga.

The **Porta Alba**, N. of the *Piazza Dante* (§ 11), erected in 1632, is adorned with a bronze statue of S. Gaetano.

§ 8. PORTS.

The **Porto Piccolo**, now deepened and enlarged, is historically interesting, as the last remnant of the ancient port of Palæopolis. It extended inland as far as the site now occupied by the church of S. Pietro Martire. On one side of it is the Custom-house. On the point of the *Molo Piccolo*, which separates the **Porto Piccolo** from the **Porto Grande**, is the *Immacolatella*, in which the Captain of the Port and a branch of the Board of Health have their offices—the general landing-place from steamers.

The **Porto Grande** was formed in 1302 by Charles II., of Anjou. At its extremity of its mole is a lighthouse (worth ascending for the *view), which was reduced to its present form in 1843. Charles III., in 1740, completed the harbour by carrying a pier to the N.E., nearly as long as the mole itself, leaving the lighthouse at the elbow and converting its whole length towards the sea into a heavily-armed battery. Under this pier are moored passenger and mercantile steam-vessels. A much more extensive port is in progress, off the E. extremity of *La Marinella*, which will include a considerable area of the present roadstead, the foundations of the piers having been laid in May, 1862, by the late King Victor Emanuel.

The **Porto Militare** is exclusively for ships of war and yachts. It was begun in 1826 by Francis I. The old mole of the **Porto Grande** forms its boundary on the N.E., and on the S.W. it is enclosed by a broad and massive pier running into the sea in a S.E. direction for a distance of 400 yds., to terminate in an arm bending to the N.E. The depth of water is about 5 fathoms.

The extension of the Mole has made it possible for ships of the heaviest tonnage to anchor behind it.

§ 9. BRIDGES.

There is only one bridge properly so called, the others being viaducts which span the valleys or depressions within the city itself. In fact, there is only one river at Naples to require a bridge, and that is the Sebeto, the classic *Sebēthus*, a small and shallow stream. It is crossed by the **Ponte della Maddalena**, built by Charles III. on the site of the Ponte di Guiscardo.

The **Ponte di Chiaia** is a viaduct, built in 1634, as a means of communication between the hills of Pizzofalcone and Sant' Elmo. A long flight of steps leads up to it from the higher end of the Strada di Chiaia.

The **Ponte della Sanità** is a noble viaduct, built in 1809 by the French as part of the new road which they made from the Toledo to Capodimonte. The suburb of La Sanità is reputed to be the healthiest quarter of Naples.

The **Ponte dell' Immacolatella**, at the extremity of the Strada del Piliero, near the Molo Piccolo, was erected by Charles III., and rebuilt in 1843 by Ferdinand II.

§. 10 CASTLES.

The **Castel Nuovo** was begun in 1283 by Charles I. from the designs of *Giovanni da Pisa*. About the middle of the 15th cent. Alfonso I. enlarged it by the addition of another line of walls and towers, but the greater part of the present structure is attributed to Don Pedro de Toledo. In 1862 two of the round towers were demolished, in accordance with a decree of the Government, ordering every portion of the Castel Nuovo that could threaten the city to be pulled down, but the grand *triumphal arch erected in 1470 to commemorate the entry of Alfonso of Arragon into Naples was spared. It bears an inscription in his honour, and is decorated with statues of saints and reliefs representing Alfonso entering Naples.

The piazza is brated *Bronze* monk Guglielmo senting in vario victories of Ferdin of Anjou and th Imbedded in one cannon-ball, fired contests between Spaniards in the tin Cordova, the gates l _ _ _ _ _ been taken off their hinges and used as a barricade. The ball remains in such a position that it cannot be removed though it can be turned round. If any difficulty is made by the sentry the traveller should apply to the Sergeant of the Guard, who will allow an inspection of the gate, but the fortress cannot be entered without permission from the Adjutant.

Inside the gates is a large quadrangle, surrounded by the church, the barracks, and a building which is said to date from the time of the Angevine kings, and in which is the magnificent hall used as the principal *Armoury* (*Sala di S. Luigi*). This hall has been at different times a room of royal audience, a saloon for state festivals, a music hall, and a court theatre. Within its walls Celestin V. abdicated the pontificate in 1294. In another room, converted into a chapel of S. Francesco di Paolo, that saint had his famous interview with Ferdinand I. of Aragon as he passed through Naples on his way to France, whither he had been summoned by Louis XI. The picture of the saint is ascribed to *Spagnoletto*.

The Corinthian architecture of the principal entrance to the **Church of S. Barbara** is by *Giuliano da Maiano*. It exhibits, in the details of its decorations, after the usual manner of the time, an incongruous mixture of sacred and profane objects. Over the door is a beautiful relief of the Virgin and Child, said to be also by *Maiano*, with low reliefs on the lintel of subjects from the life of our Saviour, and in the centre of the façade a beautiful Gothic wheel-window. Near the sacristy is a small statue of the Virgin and Child attributed to *Giuliano da Maiano*, and on the l. of the high altar

officially called Piazza in length, Piazza It was a handsome city by a whole of 600000 people.

...orium, with reliefs, pro-
 the same sculptor. The
 The interior of the church has
 more remodelled in the ordinary ex-
 ample Spanish taste of the 18th cent.,
 no trace of its original pointed archi-
 tecture remaining, except the façade
 and spiral turrets of the façade.
 Behind the choir is a staircase leading
 to a covered gallery between the castle
 and the palace which overlooks the
 harbour.

The **Arsenal**, adjoining the Castel
 Nuovo and the Royal Palace, was
 founded by the Viceroy Mendoza in
 1577. The Wet Dock, or *Darsena*,
 begun in 1668 from the designs of a
 Carthusian monk called *Bonaventura*
Presti, and finished by the able archi-
 tect *Francesco Picchiatto*, communicates
 with the Porto Militare, and by the
 latter with the sea.

Castel dell' Ovo, so called from its
 egg shape, stands on the small island
 which Pliny describes under the name
 of *Megaritis*, and is now joined to the
 mainland of Pizzofalcone by a cause-
 way on arches. In the 4th cent. this
 island was given by Constantine to
 the Church, and was called the *Isola*
di S. Salvatore. The castle was founded
 in 1154 by William I. on the designs
 of Maestro *Buono*. Frederick II. in
 1221 intrusted the work to *Niccolò da*
Pisa; it was completed, however, by
 his contemporary *Fuccio*. Robert the
 Wise employed Giotto to decorate its
 chapel with frescoes, no trace of which
 now remains. The castle was besieged
 in 1495 by Ferdinand II. and reduced
 to ruin by his soldiers; it was after-
 wards restored by Pedro de Toledo
 (1532-1554), and is now used as a
 military prison and barracks. Admis-
 sion by order of the Adjutant of the
 General.

Castel Capuano, better known as *La*
Vicaria, was founded by William I., on
 the designs of *Buono*, and completed in
 1231 by Frederick II. from those of
Fuccio. It was the Palace of the *Sua-*
bian, and occasionally of the Angevine

sovereigns. Don Pedro de Toledo, in
 1540, established here the different law-
 courts (*Tribunali*) which were scattered
 through the city. A portion of the
 building fell in 1887, and new law-
 courts are in course of construction.

Castel Sant' Elmo was called in the
 14th cent. *Sant' Erasmo* (Ermo), from a
 chapel dedicated to that Saint, which
 once crowned the summit of the hill.
 The castle was founded by Robert the
 Wise in 1329. The architect was
Giacomo de Sanctis. A century later,
 under Ferdinand I., it was much en-
 larged, and known as the *Castello di S.*
Martino, from the neighbouring monas-
 tery. This monarch employed upon its
 works Antonio da Settignano, and his
 friend Andrea da Fiesole. Don Pedro
 de Toledo built the castle in its present
 form upon the plans of *Luigi Scriva*.
 Some additions were made in 1641 by
 the Duke de Medina. Sant' Elmo is
 the most conspicuous feature in the
 landscape of Naples. Its enormous
 walls, with counterscarp and fosses cut
 in the solid tufa, and extensive sub-
 terranean galleries, formerly obtained
 for it the reputation of great strength;
 but it is not capable of offering any
 effectual resistance to modern artillery.
 Beneath it, in the tufa rock, is a large
 cistern. The *view from the ramparts
 is very fine. The Castle of St. Elmo is
 now employed as a military prison, and
 can only be visited by permission of
 the commandant, who lives on the S.
 side of the Piazza del Plebiscito.

Castel del Carmine, a massive pile,
 founded by Ferdinand I. in 1484, and
 enlarged by Don Pedro de Toledo, is
 now used as a female prison. It was
 the stronghold of the populace in Mas-
 aniello's insurrection in 1647.

§ 11. PRINCIPAL STREETS AND PUBLIC PLACES.

The ***Villa Nazionale** is the favourite
 promenade of Naples. It is more than
 a mile in length, and is separated from
 the Riviera di Chiaia by an iron railing,
 and by the Via Caracciolo from the sea.

The ground is divided into walks, planted with acacias and evergreen oaks, a shrubbery of deciduous plants and evergreens, and some Australian shrubs, date-palms, bananas, &c. The Villa was first laid out in 1780, enlarged in 1807 and 1834, and completed by the addition of a sea-wall and broad roadway in 1883. The E. half is in the Italian style, the remainder being relieved by the introduction of winding paths, shrubberies, and two small temples to Virgil and Tasso. The large granite basin which forms the central feature is

then transferred to the museum, as it was found that the sea air was injurious to the marble. Several other ancient statues were removed at the same time, and replaced by copies. The statue of *Gen. Colletta* (1775–1831), the historian of Naples, was erected by public subscription in 1866. At the W. end is a statue of *Thalberg*, who died here in 1871. A municipal band perform in the centre of the gardens from 2 to 4 in winter, and at 9 P.M. in summer, when the promenade is much frequented. Close to the rotunda is the attractive Aquarium (p. 56). Here also is a statue of *Giambattista Vico*, the historian (1744).

The *Riviera di Chiaia* was begun by the Count d'Olivares, and completed by the Duke de Medina Celi, the last of the Spanish viceroys.

The *Quay of Santa Lucia*, condemned to destruction under the new scheme for harbour improvements, has long been celebrated as an open market for oysters and many varieties of shell-fish, of which the Neapolitans are extremely fond. The fountain, adorned with statues and reliefs by *Domenico d'Auria* and *Giovanni da Nola*, will shortly be moved to the centre of the new embankment. One of the reliefs represents Neptune and Amphitrite, the other a contest of sea divinities for the possession of a nymph. The steamboats for Capri start from this point.

The **Toledo*, now officially called the *Via Roma*, is about 1½ m. in length, extending from the end of the *Piazza del Plebescito* to the Museum. It was built in 1540 by the Viceroy Don Pedro de Toledo, on the western fosse or ditch of the old city. It runs N. and S., and separates the Naples of the middle ages, which lay between it and the *Castel del Carmine*, from the modern city, which extends to the westward along the S. slopes of Sant' Elmo and the *Chiaia*. It is the greatest thoroughfare in Naples, and the site of the principal shops; from morning to night it is thronged with people and with carriages, and it is the busy characteristic life with which it swarms, and not its buildings, which are in no way remarkable, that has given it a world-wide fame.

The *Spiaggia della Marinella*, a long marine parade on the E. shore, is laid out on ground partly reclaimed from the sea. The railway from the station to the arsenal runs along the N. front, but is only used for goods traffic. At its W. end is the *Villa del Popolo*, the recreation ground of the lower classes, for whose entertainment street orators (*cantastorie*) may be heard in the afternoon reciting verses from the Italian poets.

The *Strada del Molo*, considerably widened under the new improvement scheme, leads E. from the *Piazza del Municipio*. At its extremity is the *Molo*, built in 1302 by Charles II., one of the favourite promenades of the seafaring classes. In the later part of the last cent. the Molo was often selected by Padre Rocco, the Dominican, as the scene of his powerful but sensational sermons. On one occasion, while preaching on the subject of hell, he introduced so many illustrations of terror that he brought his hearers to their knees. While they were thus showing every sign of contrition, he cried out, "Now all you who sincerely repent of your sins, hold up your hands." Every man in the vast multitude immediately stretched out both his hands. "Holy Archangel Michael," ex-

claimed Rocco, "thou who with thine adamant sword standest at the right of the judgment-seat of God, hew me off every hand which has been raised hypocritically." In an instant every hand dropped, and Rocco of course poured forth a fresh torrent of eloquent invective against their sins and their deceit. A striking terra-cotta figure of this remarkable friar may be seen in the museum of S. Martino.

The **Corso Vittorio Emanuele* is a wide road running round the heights above the town, from the Infrascata to (2½ m.) Piedigrotta; it can be reached from the Chiaia by another fine road, the Rione Principe Amedeo, or the Rione Margherita. At their point of junction a funicular railway leaves every half hour for the Vomero (25 c.). This is the easiest way of reaching San Martino. The Corso is traversed by a steam tramway, and commands beautiful views of the city and the sea. The *Via Tasso*, which diverges from it to the rt., affords even yet finer views, running at a higher level (B. 5). It ascends to S. Stefano, whence the drive may be continued S.W. to Posilipo.

Piazza Cavour (E. 2, 3), a long narrow garden planted with palms, is much frequented by the lower orders.

The *Piazza del Municipio*, the largest square in Naples, is prettily laid out with trees and gardens. On the W. side is the vast *Palazzo del Municipio*. A passage leads through the building to the Via Roma. On the l. is the *Teatro della Fenice*.

Largo della Carità, in the Toledo, W. of Monte Oliveto (D. E. 4), has a statue of Carlo Poerio (1867) by Solari, erected in 1877.

Largo di S. Domenico, in the Strada dei Tribunali, has in the centre a tasteless obelisk surmounted by a statue of *S. Dominick*, designed by Fansaga.

Largo Trinità Maggiore, in front of

the *Gesù*, is disfigured by a lofty statue of the Madonna, covered with sculptured ornaments in the worst possible taste (1747). Near this is the *Largo di Montoliveto*, with a fountain, designed in 1668, and ornamented with a bronze statue of Charles III.

Largo del Mercato (F. 3, 4). A great iron building has been erected here for the market held every Monday and Friday. It is the most historical Square of Naples, the scene of the tragedy of Conradin in 1268, of the insurrection of Masaniello in 1647, and of the executions in 1799. There are three fountains, the most important of which is the *Fontana di Masaniello*.

Largo del Mercatello, near the top of the Via Roma. On the E. side is the *Liceo*, a crescent shaped building erected in 1757 by the city of Naples in honour of Charles III. It was designed by Vanvitelli, and is surmounted by a marble balustrade with 26 statues representing the virtues of that sovereign. A statue of *Dante* was erected here in 1872, since which time the square has been officially called the *Piazza Dante*.

Galleria Principe di Napoli, opposite the entrance to the Museum (E. 3), a small covered bazaar, flanked with shops and cafés.

Piazza del Plebiscito (D. E. 5) was reduced to its present form in 1810, when four convents which stood upon the site were removed. On the E. side is the Royal Palace; S. the Palace of the Prince of Salerno, now the residence of the Military Commandant; N. the *Prefettura*; W., in a semi-circle, the church of S. Francesco di Paola and the porticoes leading to it. In the middle of the square are colossal equestrian bronze statues of Charles III. and Ferdinand I. of Bourbon. The two horses and the statue of Charles are by Canova; that of Ferdinand by Calì. The history of the figure of Charles is an epitome of the political changes of Naples itself. It was

modelled as a statue of Napoleon, altered into one of Murat, and finally converted into that of Charles. Beyond the Theatre of S. Carlo, on each side of the entrance to the gardens of the Royal Palace, are two statues, by Russian artists, of horses in bronze, cast at St. Petersburg, and presented to Ferdinand II. by the Emperor Nicholas of Russia in recollection of his reception in 1844: each is held by a naked male figure. They are replicas of the Horse-tamers in front of the Royal Palace at Berlin.

Largo della Vittoria, at the E. end of the Villa Nazionale, has undergone a considerable extension towards the sea. In the centre is a fountain, where pet dogs are allowed to bathe in the morning.

The triangular **Piazza dei Martiri** is the centre of the English business quarter. On three of its sides are spacious mansions; and in the centre a marble column having four colossal lions at its base, dedicated in 1864 to the Neapolitans who perished in the war of Independence. The column is adorned with trophies, and crowned with a Victory in bronze.

§ 12. WATER-SUPPLY AND MINERAL SPRINGS.

The **Acqua di Serino** (§ 3), a large aqueduct opened in 1885, now supplies pure drinking water to every part of the city. Its main reservoir is situated near the park gates of Capodimonte, and the interesting water works may be inspected by permission of the Secretary, at No. 5, Strada Chiatamonte.

Mineral Waters.—There are two springs within the city, which have a local celebrity—the *Acqua Solfurea* (64° Fahr.) in the Strada S. Lucia, containing sulphuretted hydrogen and carbonic acid gas; and the *Acqua Ferrata di Pizzofalcone* (68° Fahr.), a chalybeate spring, rising between the Chiatamonte and the Via Partenope. In the summer it is much used, and is [*S. Italy.*]

carried to all parts of the city in earthen bottles. The large quantity of carbonic acid gas which it contains (nearly 7 cubic inches in a pint) renders it a grateful stimulant.

§ 13. THEATRES.

The **Teatro San Carlo**, adjoining the royal palace, is celebrated throughout Europe as one of the largest buildings dedicated to the Italian opera. Its rivals in point of size are at Milan, Reggio nell' Emilia, Barcelona, and Paris. It owes its origin to Charles III., and was designed by the Sicilian Giovanni Medrano, and built in the short space of eight months by the Neapolitan *Angelo Carasale*. It was first opened with great solemnity on the 4th Nov. 1737. The façade is decorated with reliefs. In the last cent. this theatre was celebrated for its renderings of Anfossi, Guglielmi, Pergolesi, Cimarosa, Paisiello, and other masters, and in our days it has represented the best works of Rossini, Bellini, Donizetti, and Mercadante. The *Donna del Lago*, *Mosè*, *Sonnambula*, *Lucia*, *Giuramento*, and many other operas, were first brought out on this stage. Having been accidentally burnt down in 1816, it was rebuilt in the space of seven months by Nicolini; but no alteration was made in the original form. On entering it for the first time, the stranger cannot fail to be struck with its great size and the splendour of its general effect with its six tiers of boxes of 32 each. The original architect appears to have been afterwards imprisoned in the castle of S. Elmo (for debt or speculation), where he perished miserably.

Teatro del Fondo, or *T. Mercadante*, built in 1778 in the Str. Molo, the second of the two royal theatres, is devoted to operas, ballets, and French dramas.

Teatro de' Fiorentini, for Italian farce and drama, is the oldest theatre in Naples, and is very popular.

Teatro Bellini, a handsome Opera

house near the Museum, is entered from the Via Conte di Ruvo.

Teatro Sannazzaro, in the Strada di Chiaja, is the best theatre for performances in prose.

Teatro Nuovo, in a small street opening out of the Toledo, built in 1724 by Carasale, is chiefly devoted to Italian and Neapolitan burlesque.

Teatro della Fenice, in the Piazza del Municipio, is devoted to opera buffa and melodrama.

Teatro Partenope, in the Piazza Cavour, is one of the popular theatres in which broad comedy and farces are performed in the Neapolitan dialect.

Pulcinella, the popular theatrical performance, may still be seen at some of the minor theatres, conducted generally in the Neapolitan dialect. The awkwardness which is the characteristic of a clown is combined in Pulcinella with a coarse but facetious humour, which popular licence has made the vehicle of satire.

§ 14. POPULAR AND CHURCH FESTIVALS.

The religious festivals of Naples appear to constitute an important element in the amusements of the people. Like their Greek progenitors, the Neapolitans, on all occasions, associate their devotions with their pleasures.

The **Festa di Piedigrotta**, on the 8th Sept., was one of the most singular displays of national character and costume. It was instituted by Charles III. in commemoration of the victory of the Spaniards over the Austrians, at Velletri, in 1744. It is still a popular festival with the lower classes, but all its pomp and pageantry has passed away.

The **Festa di Monte Vergine** takes place on Whit Sunday, and derives its name from the sanctuary of the *Madonna di Monte Vergine*, near Avelino (Rta. 2). Three days are usually devoted to the festival. At the sanc-

tuary the Neapolitans are met by crowds of pilgrims from every province in the kingdom; great, therefore, are the varieties of costume, and strongly marked are the shades of national character and the differences of dialect, to be observed in this gathering of many races. Their persons are covered with every variety of ornament; the heads of both men and women are crowned with wreaths of flowers and fruits; in their hands they carry garlands or poles, like *thyrsi*, surmounted with branches of fruit or flowers. On their return homewards, their vehicles are decorated with branches of trees intermixed with pictures of the Madonna purchased at her shrine, and their horses are gay with ribbons of all hues, and frequently with a plume of showy feathers on their heads. The whole scene as fully realises the idea of a Bacchanalian procession as if we could now see one emerging from the gates of old Pompeii. On their way home the Neapolitans take the road by Nola, where they stop on the Sunday evening, and the next morning proceed to the other great sanctuary—

The **Madonna dell' Arco**, 7 m. from Naples, at the foot of Monte Somma, where they dance the *Tarantella* and sing their national songs. From that place to Naples the road is a continued scene of dancing, singing, and rejoicing.

The approach of Christmas is indicated by the arrival of the *Zampognari*, the bagpipers of the Abruzzi, who annually visit Naples and Rome at this season to earn a few soldi from the pious by playing their hymns and carols beneath the figures of the Madonna. They wear pointed hats, brown cloaks, and sandals. From Christmas until the 2nd of Feb. (Purification) the principal churches, and a few private houses, exhibit *Presepi*, or representations of the Nativity. The most artistic and elaborate specimen of this exhibition may be seen in the Museum of S. Martino.

At Easter many churches are fitted up with a representation of the Holy

Sepulchre. At vespers on the Wednesday, Thursday, and Friday, the *Miserere* is sung in the church of *S. Pietro a Maiella*. On Easter Day in the morning the common people repair to Antignano, and in the evening to Poggio Reale.

On **Ascension Day** there is a festival at Scafati near Pompeii, and another at the village of Carditello beyond Casoria (Rte. 17).

On the Festival of **Corpus Domini** the archbishop and clergy in procession carry the Host to the church of *Sta. Chiara*. On the day of the *Quattro Altari*, or the octave of *Corpus Domini*, the host is carried in procession from the church of *S. Giacomo degli Spagnuoli*, through the streets of *S. Carlo* and *Toledo*, and back again to *S. Giacomo*, stopping at four altars erected with great magnificence for the occasion in different parts of the route.

Festa di S. Gennaro.—There are three festivals of *S. Januarius*, in May, September, and December, as noticed in our account of the Cathedral, but the liquefaction only takes place in May and September.

The **Festa di S. Antonio Abate**, for the blessing of the animals, is observed on the 17th January, and continued on every succeeding Sunday until Lent. The horses and other beasts are brought to the church of *S. Antonio*, where they receive the benediction.

The **Festa dello Statuto** (Festival of the Constitution) is celebrated here, as elsewhere in Italy, on the 1st Sunday in June. There is High Mass at *S. Francesco*, and a Review on the Piazza del Plebiscito, followed by an illumination of the Public Buildings in the evening.

The **Tombola or Lottery.**—The love of gambling absorbs the thoughts of all classes of society, from the nobility down to the ragged beggars. Many of the lower orders can read nothing but the figures of the lottery ticket and the

beggar invests in gambling the alms which he implores so earnestly from the stranger; the numbers run from 1 to 90, five of which are drawn every Saturday afternoon, at the *Direzione del Lotto Pubblico*, near *S. Chiara*. Any sum, however small, may be played on any of these numbers in combination. The favourite plan is to play on the occurrences of the day, which is accomplished by means of a gambling dictionary, called *La Smorfia*, in which every word has its corresponding number, so that there is no event of public or personal interest, be it a battle, a murder, a robbery, or a suicide, which may not be made the subject of play.

§ 15. CHURCHES.

The churches of Naples, upwards of 340 in number, including oratories of religious confraternities, have received less attention from travellers than they deserve. Many of them, though injured by earthquakes and disfigured by restorations, especially during the Spanish rule in the 17th and 18th cents., are remarkable for their works of art. They contain a collection of mediæval tombs not to be found in any other city of Italy, and interesting not only for their historical associations, but as affording a study of contemporary art and costume.

The ***CATHEDRAL** (F. 3) of *S. Januarius* is built upon the site of two temples dedicated to Neptune and Apollo, from the ruins of which it probably derived its numerous columns of granite and ancient marbles. The present building, which has retained its original architecture in its aisles, and the arches of the nave and tribune, dates from the time of Charles I. of Anjou, who commenced it in 1272, from the designs of Masuccio I. It was continued by Charles II. in 1298, but not completed till 1316, under his son Robert. In 1456 it was damaged by an earthquake, and was restored by Alphonso I., from the designs of the Donzelli, with the aid of the principal families in Naples, who, as a memori

of the event, had their arms sculptured on the pillars of the building. The façade, destroyed by an earthquake in 1349, was rebuilt in 1407 from the designs of *Baboccio*; it was modernised in 1788; and the interior was entirely restored and repaved in 1837 at the expense of the late Archbishop Giudice Caracciolo.

The interior consists of a Gothic nave and two aisles, separated by pilasters, to which are affixed some of the ancient granite columns above mentioned, supporting a series of pointed arches. In front of each pilaster is a half-figure in alto-relievo of some sainted bishop of Naples. The paintings on the roof of the nave are by *Vicenzo da Forlì*, *F. Imperato*, and *Santafede*. Those on the walls above the arches representing saints and the Apostles, are by *Luca Giordano*. SS. Cyril and Chrysostom are by *Solimena*. Over the great entrance are the tombs of CHARLES I. OF ANJOU, CHARLES MARTEL, KING OF HUNGARY, eldest son of Charles II., and his wife CLEMENTIA, daughter of Rodolph of Hapsburg. They were erected in 1599 by the Viceroy Olivares. The two large pictures over the side doors are by *Vasari* (1546). The one over the l. door represents the patron saints of Naples, whose heads are portraits of Paul III., and various princes of the Farnese and Sforza families. The baptismal font, on the l. of the entrance, is an antique vase of green basalt, sculptured with Bacchanalian emblems and masks. In the 2nd chapel of the l. aisle is a picture of the Incredulity of St. Thomas by *Marco da Siena* (1573), showing "his more pleasing qualities, especially a brilliant colouring," &c. Below it, a good relief of the Entombment, by *Giovanni da Nola*. In the chapel of the Seripandi, 4th in l. aisle, is a large *Assumption, by *Perugino* (1460), much restored in parts; to the l. kneels Cardinal Carafa, for whom the picture was painted. In the l. transept is the tomb of Andrew King of Hungary, husband of Joanna I., so barbarously murdered at Aversa; and that of POPE INNOCENT IV., who died at Naples in

1254, erected in 1313 by Archbishop Umberto di Montorio, from the designs of *Pietro degli Stefani*—it was restored and altered in the 16th cent., to which may be attributed the anachronism of the triple tiara.† Close by is the door leading to the Sacristy, with numerous portraits of Archbishops of Naples. On the l. of the high altar is the handsome Gothic Capese Chapel; over its altar is a picture of our Saviour between SS. Januarius and Athanasius, of the 15th century. Beneath the high altar, reached by a double flight of marble steps, is the richly sculptured subterranean chapel or *CONFESSION OF SAN GENNARO, built in 1497 by Cardinal Oliviero Carafa. The marble roof is supported by ten Ionic columns, seven of which are of cipollino. Under the altar lie the remains of St. Januarius, and near it is the kneeling statue of Cardinal Carafa. The ornamental carving is by Tommaso Malvito of Como (1504).

On the rt. of the choir is the *Tocco Chapel*, also in a handsome Gothic style: it contains the tomb of St. Asprenus, one of the early Bishops of Naples, the walls being decorated with frescoes of events in his life. The *Minutoli Chapel (only open from 6 to 8 A.M.), in the corner of the rt. transept, is an interesting monument of the 13th cent. It was designed by *Masuccio I.* The paintings in the upper part illustrating the Passion are by *Tommaso degli Stefani*; the members of the Minutoli family below are by an unknown hand, and curious for the costumes, but they all were unmercifully painted over some years ago. The altar is by *Pietro degli Stefani*, and the Tomb of CARD. MINUTOLO over it, surmounted by an elaborate Gothic canopy, by *Baboccio*. The tombs on either side, of Archbishops of this family, formerly stood in the adjoining transept, and are of the 14th and 15th cents. In the S. transept is the Caraccioli Chapel, with a monument to Card. Bernardino of that family (1268). The rich Gothic *canopy over the Archbishop's Throne, at the ex-

† First worn by Urban V. in 1362.

tremitry of the nave, is a fine specimen of the sculpture of the 14th cent.; its columns are remarkable for their rich foliation, and the canopy for the elegant tracery of the arch, both of which, according to Professor Willis, have no parallel on the N. of the Alps. The Brancola chapel, 5th on the rt., contains the fine tomb, under a Gothic canopy, of Cardinal Carbone (1405), by *Baboccio*; and in that of the Caracciolo Pisquizi family is a large wooden crucifix, attributed to Masuccio I.

Opening out of the rt. aisle is the *CHAPEL OF SAN GENNARO, called also the *Cappella del Tesoro*. It was erected by the citizens of Naples in fulfilment of a vow made during the plague of 1527; but the building was not commenced till 1608. It was completed after 29 years, at an expense of £225,000. The form is that of a Greek cross: the magnificent gates were executed after 45 years' labour, at a cost of £18,000. The interior has 8 altars with 42 columns of *broccatello* marble from quarries near Tortosa in Spain. The niches contain bronze statues of saints, protectors of Naples. There are five oil-paintings on copper by *Domenichino*. 1. The Tomb of St. Januarius, with the sick waiting to be cured. 2. The Martyrdom of the Saint (injured). 3. The Miracle of the tomb restoring a young man to life, as the corpse is carried past in funeral procession. 4. The woman curing the sick and deformed with the holy oil from the lamp hanging before his tomb. 5. The saint curing a demoniac; this picture was finished by Spagnoletto. The painting by Spagnoletto in the chapel on the rt. represents the saint coming out of a fiery furnace. All these were restored in 1840 by Andrea della Volpe. The frescoes of the roof, the lunettes, &c., are also by *Domenichino*. That over the door of the Tesoro represents the eruption of Vesuvius of 1631. The frescoes within the railing of the altar—1. San Gennaro before Timotheus, whom he restores to sight, and by whose order he suffers death. 2. His exposure to lions who refuse to devour him. 3. His torture by suspension,

&c. The cupola was begun by *Domenichino*, but he was obliged to relinquish it to escape the persecutions of the Neapolitan artists. It was then intrusted to *Lanfranco*, who refused to execute it, unless all the work of his great predecessor was effaced. *Guido* was also sent for to decorate this building, but he was very shortly compelled to quit the city to escape the threats of Spagnoletto and of Corenzio, who tried to poison him. The SACRISTY of the *Tesoro* contains a painting by *Stanzioni*, representing the saint curing a demoniac: some paintings by *L. Giordano*; a rich collection of sacred vestments and plate; the silver bust of San Gennaro made for Charles II. of Anjou in 1306, and covered with jewels and other gifts from different sovereigns; 3 silver statues and 45 busts of the protecting saints of Naples; and a pencil drawing by *Domenichino* of San Gennaro's martyrdom.

In a tabernacle behind the high altar are preserved the two phials containing the Blood of *S. Januarius*. The first liquefaction commences on the first Saturday in May, in the church of S. Chiara, after which the blood is re-conveyed to the cathedral, where the liquefaction is repeated during the 7 following days. The second commences in the cathedral on 19th Sept., and continues to the 26th, always including the Sunday following the 16th, which is the saint's day. On the 16th Dec., *Festa del Patrocinio*, there is no liquefaction. When S. Januarius, according to the tradition, was exposed to be devoured by lions in the amphitheatre of Pozzuoli, the animals prostrated themselves before him and became tame. The saint was then decapitated at the Solfatara, A.D. 305. The body was buried at Pozzuoli until the time of Constantine, when it was removed to Naples by the bishop, Saint Severus, and deposited in the church of S. Gennaro de' Poveri. In the 9th cent. it was carried to Benevento, where the saint had been bishop. In the time of Frederick II. it was transferred to Monte Vergine, but was brought back to Naples with great solemnity in 1497.

Many descriptions of the miracle have been written. One of the most curious and interesting is that of the Earl of Perth, Lord Chancellor of Scotland at the fall of the Stuarts, in whose cause he was a distinguished exile. Lord Perth's letters, written to his sister, the Countess of Errol, are preserved at Drummond Castle, and have been published by the Camden Society. In one of them, dated Rome, 1st Feb. 1696, is the following account:—

"The 20th of January we were invited to goe see Saint Gennaro's church, and the reliques were to be shown me, a favour none under sovereign princes has had these many years. The relicks are exposed in a noble chapell upon the Epistle side of the church, lyned with marble, the cupola richly painted, as is all that is not marble of the walls. The face of the altar is of massy silver cutt in statues of mezzo-relievo, or rising quite out from the front, with the history of Cardinal Caraffa's bringing back the Saint's head to Naples. The first thing was done was, the archbishop-cardinal, his vicar general, in presence of a nottary and witnesses, opened his lock; then the Duca di Fiumaria, in name of all the princes present, opened the city's lock, and the old thesaurer of the church (a man past eighty) stept up upon a ladder covered with crimson velvet and made like a staire, and first took out the Saint's head, put a rich mitre upon it, an archbishop's mantle about the shoulders of the statue (for the head is in the statue of the saint), and a rich collar of diamonds with a large cross about its neck. Then he went back and took out the blood, after haveing placed the head upon the Gospele side of the altar. It is in a glass, flatt and round like the old-fashioned vinegar-glasses that were double, but it is but single. The blood was just like a piece of pitch clotted and hard in the glass. They brought us the glass to look upon, to kiss, and to consider before it was brought near unto the head. They then placed it upon the other end of the altar, called the Epistle side, and placed it in a rich

chasse of silver gilt, putting the glass so in the middle as that we could see through it, and then begun the first mass: at the end the old thesaurer came, took out the glass, moved it to and fro, but no liquefaction: thus we past the second likeways, only the thesaurer sent the abbat Pignatelli, the Pope's nearest cousin, to bid me take courage, for he saw I begun to be somewhat troubled, not so much for my own disappointment, but because the miracle never faills but some grievous affliction comes upon the city and kingdom, and I began to reflect that I haveing procured the favour of seeing the relicks, and the miracle failling, they might be offended at me, though very unjustly. After the third mass no change appeared but that which had made the thesaurer send me word to take courage, viz. the blood begune to grow of a true sanguine colour: but when the nobles and all the people saw the fourth mass past the Gospell, and no change, you would have heard nothing but weeping and lamenting, and all crying, 'Mercy, good Lord! pitty your poor supplicants; Holy Saint Gennaro, our glorious patron! pray for us that our blessed Saviour would not be angry with us!' It would have moved a heart of stone to have seen the countenances of all, both clergy and people, such a consternation appeared as if they had all been already undone. The fourth mass ended without our haveing the consolation we were praying for, and then all begun to be in despair of succeeding, except a very few, who still continued praying with all imaginary fervour. You may judge that sitting three and a half hours on the cold marble had made my knees pretty sore; but I declare I felt no exterior pain, so fixed were my thoughts upon the desire of being heard in my prayers. About the elevation in time of the fifth mass, the old thesaurer, who was at some distance looking upon the glass, cry'd out, 'Gloria patri et Filio et Spiritui Sancto,' and run to the glass, and brought it to me. The blood had liquefied so naturally as to the colour and consistency that no blood

from a vein could appear more lively. I took the relic in my arms, and with tears of joy kissed it a thousand times, and gave God thanks for the favour with all the fervour that a heart longing with expectation, and full of pleasure for being heard, could offer up: and indeed, if I could as clearly describe to you what I felt, as I am sure that it was something more than ordinary, I needed no other argument to make you fly into the bosom of our dearest mother, the Church, which teaches us (what I saw) that God is wonderful in his saints. The whole people called out to heaven with acclamations of praise to God, who had taken pity of them; and they were so pleased with me for having said betwixt the masses that I was only grieved for the city, and not troubled at my not being so privileged as to see the miracle, that the very commonest sort of the people smiled to me as I passed along the streets. I heard the sixth mass in thanksgiving. And now I have described to you one of the happiest forenoons of my life, the reflection of the which I hope shall never leave me, and I hope it may one day be a morning of benediction to you too; but this must be God's work. The Principe Palo, a man of principal quality, came to me at the end of the sixth mass, and in name of all the nobility, gave me the saint's picture, stamp'd on satine, and a silver lace about it."

With this account may well be contrasted the following, written in Sept. 1869 by Sir George Grove. In addition to being a truthful as well as a graphic narrative of what takes place, it contains a minute and accurate description of the **reliquary** in which the blood is contained:—

"I have seen the 'miracle'—seen it with every disposition to do it justice, and to be impressed and touched by any dignity or pathos or virtue which it might exhibit—and I am compelled to confess that I have never been more disappointed. I have never witnessed *any scene, which was so ancient and so famous, and the merits of which are so strenuously upheld by its supporters,*

and which yet appeared to me so trivial, so pointless, so wanting in any claim to reverence, and in every characteristic of a real miracle.

"The 'blood' was originally contained in two bottles, one nearly globular in form, and holding perhaps a wine-glass and a half, the other considerably smaller, and more like a phial in shape. The latter of these is of a reddish yellow tint, with patches or spots of the same, though deeper colour; but the former is filled rather more than three parts with a dark opaque substance, and the colour of its empty portion is gray. The bottles are enclosed in a reliquary, consisting of a thick hoop of silver about two inches broad, with a plate of glass on each side, forming a small and narrow drum, and having a shank tube at the bottom, by which the reliquary is fastened into the monstrance in which it is conveyed in procession. At some recent period the drum has been encircled by a second loop ornamented with a crown, cherubs, and a crucifix at the top, in the style of the 17th cent. The whole looks not unlike a small circular carriage lamp. The two plates of glass allow the bottles to be seen through; especially when, as is the practice, a candle is held behind it; but the glasses are dimmed on the inside, so that the view is none of the clearest. The reliquary is kept in a closet in the wall behind the high altar of the chapel, closed with four keys, two kept by the representative of the archbishop, and two by that of the municipality. The closet is unlocked by these two together at 9 in the morning, and from it are immediately taken, first, a large bust of St. Januarius in silver and gold, which contains the remains of his head; and secondly, the reliquary which I have just described. The head is placed on the altar near the north corner, and then the archbishop's representative—on the present occasion the Cavaliere Tesoriere—accompanied by another priest, without delay, begins to exhibit it to the people. No mass is said, the altar is cleared of everything but its permanent ornaments, the bust, and tall gold monstrance, in which the r

is afterwards exhibited, and the two priests are in ordinary non-sacramental dresses. The process of exhibition consists in turning the reliquary round and round, while the candle is held behind it in such a position as to afford, first the municipal representative, and then one after another of the privileged persons who crowd the steps of the altar, the opportunity of observing the change from solid to liquid. There is no attempt whatever to conceal or make a mystery of the proceeding. Quite the contrary. When the reversing process has gone on for three or four minutes, and the dark mass in the bottle still remains stationary, the two priests turn to the altar and say the Nicene Creed, after which they recommence their former action. If after another five minutes the liquefaction still delays, they again turn to the altar and say the Athanasian Creed verse by verse. Then comes more turning round and round, until at length the surface-line of the substance is seen slightly to shift its position in the bottle showing the liquefaction has begun. '*Comincia*,' is heard from the bystanders; the priest waves a handkerchief, rose petals are flung on the altar and steps, a dozen or twenty sparrows are let loose, and flutter to the large open window above the altar, the organ peals forth, and a buzz of satisfaction pervades the church. In the mean time the priest still continues turning the reliquary round and round and showing it to the bystanders as he moves to and fro on the altar steps, and each time the dark substance is seen to flow more easily. At first a large undissolved lump can be discovered breaking the line of the surface, but as the time goes on, and the reliquary is more and more shaken this gradually disappears, and the liquefaction is complete.

"Then the kissing begins. The municipal deputy, kneeling on his cushion at the south end of the altar, is the first to whom it is tendered. Meantime a great number of tall candles are lighted round the bust, and mass is immediately begun at the altar. After the reliquary has been kissed by every one who chooses, it is put into the

monstrance, and then the bust and the monstrance are carried into the cathedral and deposited on the grand altar till the evening. The time of liquefaction varies considerably. From the moment of its reaching the altar steps to the first appearance of the movement was, on Sunday, 6 minutes; on Monday, 13 minutes; and on Tuesday, 9 minutes."

Since the above account was written much of the pomp attending the miracle has been discontinued, and the ceremony has become very disappointing.

The ***Basilica of Santa Restituta**, entered by a door in the l. aisle, was the ancient cathedral for the Greek ritual. It is supposed to occupy the site of a Temple of Apollo, from which were probably derived the ancient Corinthian columns which surround the nave, and the two handsome fluted ones in white marble on each side of the tribune. Near the entrance are the tombs of the learned Mazzocchi, and of the antiquary Canonico Jorio. The foundation dates from the middle of the 7th cent., but the whole church was restored at the end of the 17th, leaving untouched many of the pointed arches of the nave and the Gothic chapels of the rt. aisle. On the roof of the nave is a painting by *Luca Giordano*, representing Santa Restituta's body carried by Angels in a boat to Ischia. Behind the high altar, in the choir, the picture of the Virgin with the Archangel Michael and Sta. Restituta, and its predella of stories of the saint, are attributed to *Silvestro de' Buoni*. The chapel of *Sta. Maria del Principio*, on the l., contains a very ancient mosaic restored in the 14th cent.; it represents the Virgin and Child in Byzantine costume, and is called "*del Principio*," because it is said to have been the first representation of the Virgin venerated in Naples. On the walls are two curious reliefs, which formed part of the ambones or pulpits erected by Bishop Stefano in the 8th cent. The one to the l., on entering the chapel, represents scenes in the life of the patriarch Joseph; the other gives in three rows the lives of St. Januarius, Samson, and

St. George. The cupola of the chapel of *S. Giovanni in Fonte*, at the extremity of the rt. aisle, formerly the baptistry, is covered with paintings and mosaics of a very early period. In the corners are the Four Evangelists, and in the centre of the cupola a handsome *Labarum* (standard) of Constantine surmounted by a hand holding a wreath, probably of the time of Pope Paschal II. (1099).

The door of the rt. aisle opens upon the small *Piazza di S. Gennaro*, in the centre of which stands a *Column* supporting a bronze statue by Finelli, erected in commemoration of the protection afforded to the city by the Saint during the eruption of Vesuvius in 1631.

S. Agnello Maggiore (E. 3) was founded in 1517, on a small chapel which dated from the 6th cent. : it has been so altered as to have lost almost every trace of its original Gothic architecture. The St. Jerome, in alto rilievo, in the l. transept, and the handsome altar and fine statue of Santa Dorotea, in the rt., are by *Giovanni da Nola*. The high altar erected over the grave of the saint, with reliefs of the Passion below, and the still finer one of the Virgin surrounded by Angels, with SS. Agnellus and Eusebius kneeling before her, is a good work of *Santa-croce*. The relief of the Madonna and Child and the Souls in Purgatory, in the Lettieri chapel, 5th on rt., is by *Domenico d' Auria*. In the opposite chapel is a colossal Greek painting of the Virgin, supposed to be of the time of Justinian (6th cent.); the only ancient part of it is the head.

S. Angelo a Nilo (E. 3), built in 1385, by Card. Brancacci (1428), contains, on the rt. of the altar, his *TOMB, the joint work of *Donatello* and *Michelozzo*, who received for it 850 florins. It consists of a sarcophagus supported on the shoulders of three figures; in front is a relief of the Assumption, by *Donatello*, remarkable for beauty and expression. On the urn lies the statue of the cardinal, and on each side stand female figures drawing aside the cur-

tains; above is a relief of the Virgin and Child, with SS. Peter and Paul, and on the attic the Almighty and two figures of angels sounding the last trumpets. To the l. is the tomb of the Cardinal's nephew (1483) covered with elegant arabesque sculptures. The picture of St. Michael, at the high altar, is by *Marco da Siena*. Those of St. Michael and St. Andrew, rt. and l. of the tomb, are probably by *Buoni* (1483). In the sacristy is a good white marble *lavamano*. The entrance doorway is decorated with arabesque reliefs, and has over it a good statue of St. Michael. In the lunette, a fresco by *Colantonio del Fiore* (1371), invisible from dust.

SS. Apostoli (F. 2) is said to have been founded by Constantine on the ruins of a Temple of Mercury; it was rebuilt in 1626. By *Lanfranco* are "all the uninteresting, untrue printings on the ceiling," *Cic.*, as well as the large fresco of the Pool of Bethesda over the door. In the l. transept is a relief of a Concert of Children, by *Il Fiammingo*. The mosaics, executed by *Calandra*, are copied from paintings by Guido and Pietro da Cortona. In the opposite transept is a bronzed relief representing a Concert of Youths by *Bottiglieri*. The fourth chapel on the l. contains a St. Michael by *Marco da Siena*, with the Virgin and Child, and SS. Peter and Paul above.

S. Brigida (E. 5), built in 1610, has paintings of S. Nicholas and S. Anthony of Padua in the l. and rt. transept, both by *Luca Giordano*. In front of the former is the painter's tomb (1705).

***Santa Chiara** (E. 4), founded by Robert the Wise in 1310, was begun in the Gothic style by a foreign architect, who left his work so incomplete that it was almost rebuilt about eight years afterwards by *Masuccio II*. The interior (270 ft. by 104), having no aisles, presents the appearance of a large and splendid hall. The elaborate ornaments with which the bad taste of the last cent. has overloaded it cost £20,000. By the advice of *Boccaccio*

King Robert the Wise brought *Giotto* from Florence and commissioned him to cover the interior with frescoes, which were all destroyed by white-wash in the 18th cent. The Madonna delle Grazie, on the 3rd pier on the l., is said to be the last surviving remnant of them, but is almost concealed by trumpery ornaments. On the l. of the principal entrance is the altar-tomb of *Onofrio di Penna*, secretary of King Ladislaus, by *Baboccio*, over which is a fresco of the Madonna enthroned, said to be the work of *Francesco*, son of *Maestro Simone* (1450). On the ceiling are the Queen of Sheba and David playing the harp before the ark, by *Seb. Conca*; David sacrificing, by *Bonito*; and S. Chiara putting the Saracens to flight at Assisi, by *Francesco di Mura* (1743). By the latter also is King Robert assisting at the building of the church, over the entrance door. The *Sanfelice* Chapel, 8th on l., contains an ancient sarcophagus ornamented with a relief of the marriage of Protesilaus and Laodamia, which serves as the Tomb of Cesare Sanfelice, Duke of Rodi. The *Balzo* Chapel contains the Tombs of the family of that name, with some rude reliefs reclining on the sepulchral urns.

But the chief interest of the church is derived from the TOMBS OF PRINCES OF THE HOUSE OF ANJOU, which are valuable monuments in the history of mediæval sculpture. Behind the high altar is the magnificent Gothic *MONUMENT OF KING ROBERT THE WISE, erected by the Florentine brothers *Pancius* (*Baccio*) and *Johannes*. A few days before his death, in 1343, Robert assumed the habit of the Franciscan order: he is here, therefore, represented in his double character of a king and a friar; as the one he is seated above, attired in his royal robes; in the other he is lying on his sarcophagus in the garb of a Franciscan, but bearing the crown. The inscription on the tomb—*Cernite Robertum regem virtute refertum*—is attributed to Petrarch. This fine monument is barbarously hidden behind the unseemly high altar of the last cent., and can only be seen by ascending to the back of the latter by means

of a ladder. On the rt. side of this is the very beautiful Gothic *TOMB OF CHARLES THE ILLUSTRIOUS, DUKE OF CALABRIA, the eldest son of Robert. On a relief in front of the sarcophagus on which the young prince is extended in his royal robes covered with fleurs-de-lis, he is represented sitting in the midst of the great officers and barons of the kingdom, his feet resting on what have been supposed to represent a wolf drinking with the lamb at the same fountain, to typify the peace which might have been expected from his reign, although both animals appear to belong to the porcine species. The next is the monument of MARY OF VALOIS, second wife of Charles the Illustrious. It also consists of an elaborate Gothic canopy, the sepulchral urn being supported by statues of Abundance, and resting on lions couchant. On the opposite side of the high altar are the tombs—1st, of MARY, EMPRESS OF CONSTANTINOPLE and DUCHESS OF DURAZZO, sister of Joanna I., and the wife of three husbands,—Charles I., Duke of Durazzo, Roberto del Balzo, Count of Avellino, and Philip of Taranto, titular Emperor of Constantinople. 2nd, of Agnese and Clementia, two of the four daughters of Mary of Durazzo by her first husband Charles. AGNESE married, after the death of her first husband (Can della Scala), Giacomo del Balzo, Prince of Taranto, Emperor of Constantinople. CLEMENTIA died unmarried. 3rd, of MARY, the child of Charles the Illustrious, ob. 1344, with a recumbent statue. Here also is the tomb of Paolina Ranieri, a good work by *Solari* (1878).

Near the side door on the l. is the small elegant monument of ANTONIA GAUDINO, by *Giovanni da Nola*, with a graceful inscription by Antonio Epicuro, the poet (1530), commemorating her death at the age of 14, on the very day appointed for her nuptials. In the 2nd chapel on the l. is the tomb of RAIMONDO CABANO, who rose from being a Moorish slave to the post of High Seneschal of the kingdom under Joanna I., and was a chief actor in the murder of her husband. The chapel &

the rt. of the high altar, over the door of which is a fleur-de-lis, is the burial-place of the royal family of the house of Bourbon. It contains the TOMBS OF PRINCE PHILIP, by *Sanmartino*, and of five other children of Charles III. The inscriptions were written by Mazzocchi. On each side of the high altar are two handsome marble columns which serve as candelabra. The pulpit, a work of the 13th cent., has some strange reliefs of S. John the Evangelist and S. Catherine. The reliefs in front of the organ-gallery over the entrance are exquisite specimens of 14th-cent. work; they represent in 11 pictures the history and martyrdom of St. Catherine of Alexandria, and in the distance look like ivory. There are several ancient sepulchral monuments in the various chapels, interesting as works of art.

The Refectory of the adjacent Franciscan Convent has a large fresco attributed by some to Giotto, and by others to *Maestro Simone*, though probably "the product of a Giottesque of feeble powers"; it represents the Saviour with the Virgin and Saints, and King Robert and his family kneeling in adoration. Of the original Gothic façade the central door and a circular window above alone remain.

At No. 19 in the Largo S. Trinità, facing the church of the Gesù, is a great fresco symbolising the Almsgiving of the Franciscans of Naples by the miracle of the Loaves and Fishes. It fills a square space circumscribed by a lozenge striped with the arms of Robert and Sancia. C. and C. ascribe it to *Giotto*, and speak of it as "one of those beautiful compositions which are his grand claim to the admiration of the world."

The Campanile of Sta. Chiara is a well proportioned work, and was originally intended to consist of five stories, illustrative of the five orders, Tuscan, Doric, Ionic, Corinthian, and Composite. Only three have been completed.

*S. Domenico Maggiore (E. 3), founded in 1285 by Charles II., from the designs of *Masuccio I.*, in spite of

alterations made in the 15th, 17th, and 18th cents., is still a noble edifice in the Gothic style. In 1850-53 it underwent extensive and calamitous restoration. It consists of a fine nave and aisles, out of which open seven chapels. The Gothic arches and pilasters have been re-gilt and covered with stucco; the flat roof is the 18th cent.; between the arches are paintings of Saints of the Order of St. Dominick; the transepts are short; the tribune retains its Gothic character, but is spoiled by the large organ behind the altar. Commencing on the rt., the first chapel is dedicated to St. Martin: the arch over the entrance is handsomely decorated with arabesques and military emblems: the picture of the Virgin with SS. Dominick and Martin, over the altar, is by *Andrea da Salerno*, much repainted. In the 2nd chapel is the fine tomb (1341) of Archbishop Brancacci, to whose family this and the next chapel belonged: the Madonna over the altar is ascribed to *Agnolo Franco*; the St. Dominick and Magdalen to *Stefanone*; but according to C. and C. it is a picture of the 16th cent. The 3rd chapel is covered with frescoes attributed to *Agnolo Franco* (Umbro-Sienese—C. and C.). The 7th chapel, deeply recessed, contains at its principal altar a picture, ascribed to *Tommaso degli Stefani*, of the crucifix which is said to have conversed with St. Thomas Aquinas when composing his *Summa Theologiae*. In front of the altar is a relief in the most Berninesque style, representing the miracle. On each side of the altar are the Carrying of the Cross and the Deposition, in the Flemish style. The tomb of Francesco Carafa on the l. is a fine work of *Agnello del Fiore*; that of another member of the same family (1470) was commenced by the same artist, but finished by *Giovanni da Nola*. In the small chapel on l. of the principal altar is a good tomb of Ettore Carafa, Count of Ruvo, covered with military emblems and arabesques: on the opposite side, amongst several sepulchral monuments, is the fine tomb of Conte Buccianico, and his wife Catarinella Orsini, one of 7

most remarkable works of *Agnello del Fiore*.

Returning to the main building, in the 8th chapel, which forms the entrance to the Sacristy, and is dedicated to S. Thomas Aquinas, is a good altarpiece by *Luca Giordano*. The fine Gothic tombs of members of the Aquino family date from the middle of the 14th cent. : above that (on the rt.) of a Countess of Mileto and Terranuova, with its beautiful recumbent statue, is a picture of the Virgin and Child upon a gold ground, probably the work of an Umbrian. The Sacristy contains presses made of the roots of trees, and a good picture of the Annunciation by *Andrea da Salerno*. In the gallery above are 45 large mortuary chests covered with velvet, among which are ten of the PRINCES AND PRINCESSES OF THE ARAGONESE DYNASTY. Most of them have no inscription. The remains which at present can be identified are those of FERDINAND I.; FERDINAND II.; his aunt and queen JOANNA, daughter of Ferdinand I.; ISABELLA, daughter of Alfonso II., the wife of Gian Galeazzo Sforza, Duke of Milan; MARY, wife of the Marchese del Vasto; CARDINAL LOUIS MONCADA D'ARAGONA, Duke of Montalto; MARIA DELLA CERDA, Duchess of Montalto. In another chest are the bones of *Ferdinando Francesco d'Avalos*, the celebrated Marquis of Pescara, one of the heroes of the battle of Ravenna, and the Conqueror of Francis I. at the battle of Pavia. He died of his wounds at Milan in his 36th year. Over his tomb hang his portrait and banner. He was the husband of the no less celebrated Vittoria Colonna, who retired to Ischia at his death, and there sung his achievements in verses which obtained for her the title of divine. Re-entering the rt. transept is a good relief of St. Jerome; and, on the adjoining pier, the monument of Galeazzo Pandone by *Giov. da Nola*, the arabesques and angels on which are very beautiful. Above it on the wall is the tomb of Bertrando del Balzo, attributed to *Masuccio II.* A door leads from this transept into a passage by which the church is usually en-

tered. Here are several tombs, the most remarkable being those of Porzia Capece and her husband, Bernardino Rota, by *Giov. da Nola*. Of the two chapels in this passage, the first has portrait of S. Dominic, and the Madonna delle Grazie, ascribed to *Agnolo Franco*; the second a triptych of the Virgin and Saints, and two neglected columns (nearest the door) of rare and beautiful *breccia verde d'Egitto*. The high altar is a magnificent specimen of Florentine mosaic work, erected in 1652, from the designs of *Cosimo Fanzaga*, with a recessed seat on either side, and two marble columns supporting candelabra. The 2nd chapel on the l. of the high altar has a good Renaissance tomb of Card. Spinelli. In the N. transept is the Pignatelli chapel, under a handsome cinquecento arch; the painting is a copy by L. Giordano of an Annunciation by Titian. Near this chapel is a relief of St. Jerome by *Agnello del Fiore*. The tomb built into the wall of this transept, above the Pignatelli Chapel, is that of Giovanni di Durazzo and of Philip Prince of Taranto, who died in 1332-35, sons of King Charles d'Anjou II., with a long inscription in leonine verses. Entering from the l. aisle, the 8th chapel, dedicated to *S. Maria della Neve*, has over its altar a beautiful *statue of the Virgin and Child with S. John the Baptist and S. Matthew by *Giovanni da Nola* (1536). On the rt. is the monument of the poet Marini; and opposite that of Bartolommeo Pipi, with a good statue of Christ standing on the urn. Over the sarcophagus of the former is his bronze bust, by the Milanese *Bartolommeo Visconti*. In the next or Ruffo Bagnara chapel is a picture of the Martyrdom of S. Catherine by *Leonardo da Pistòia*; and the tomb of Leonardo Tomacelli (1529). The 5th chapel contains several tombs of the Andrea family, and a picture of S. Niccolò da Bari. The 4th chapel, belonging to the Rota family, has a fine statue of St. John the Baptist by *Giovanni da Nola*; and the monument of the poet Bernardino Rota, with figures of the Arno and Tiber, by

Domenico d'Auria. In the 3rd chapel the tomb of Antonio Carafa, called Malizia, with a recumbent figure, under a canopy, enclosed with curtains, and supported by statues, is a good specimen of the sepulchral monuments of the 15th cent. The 1st chapel on the l. of the principal entrance contains an Adoration of the Magi, in the Flemish style, attributed to Albert Dürer, and a Virgin and Children with Elizabeth, by *Andrea da Salerno*.

The adjoining Monastery, now turned into various public offices, contains some memorials of St. Thomas Aquinas, who was, in 1272, a professor in the university then established within its walls. The little cell in which the great theologian studied is still shown, as well as his lecture-room and a fragment of his chair. Several of his works were composed here. In this hall the *Accademia Pontaniana*, founded by Pontano in 1471, holds its sittings. In the adjoining Piazza di San Domenico is a tasteless obelisk (1737), supporting a bronze statue of the saint.

S. Eligio (F. 4) has a fine portico and entrance of Angevine Gothic, and a good tomb of 1341.

***S. Filippo Neri** (F. 3), the church of the *Gerolomini*, was erected in 1592, and is richly decorated. The interior consists of a nave and aisles, divided by 12 columns of grey granite with Corinthian capitals, supporting a heavy architrave, with a heavier flat roof composed of compartments containing gilt reliefs. The large fresco over the principal entrance, representing Christ driving the dealers out of the Temple, is a celebrated but vulgar work by *Luca Giordano*. The rich chapel of S. Filippo Neri, on the l. of the high altar, has a painting on the cupola, representing S. Filippo in glory, by *Solimena*, with numerous figures. The chapel of the Bufo Scilla family, in the l. transept, is decorated with fluted Corinthian columns and six statues by *Pietro Bernini*, father of Lorenzo. Near the 4th chapel on the l., at the foot of a pillar of the nave, is the tomb of *GIAMBATTISTA VICO*, author of the

'*Scienza Nuova*' (1684), a small church dying S. Alexis (1st altar, unity of the *Pietro da Cortona*.

The Sacristy contains numerous paintings of no great merit. The best, hung too high, is the Nativity and Adoration of the Magi, by *Andrea da Salerno*.

S. Francesco di Paola (D. 5), opposite the Royal Palace, was erected by Ferdinand I., as a votive offering for his recovery in 1816, and is a mild imitation of the Pantheon. The front facing the square displays an Ionic portico of 6 columns and two pilasters of Carrara marble, surmounted by a bare tympanum; the Ionic capitals have been disfigured by the introduction of fleure-de-lis into their ornaments. The interior, 175 ft. high, is supported on 32 Corinthian columns of a grey Mondragone marble; the confessionals are of the same material. The high altar, designed by *Fuga* and brought here from the church of SS. Apostoli, is all of most costly jasper and lapis lazuli. The two columns near it, which support candelabra, are of beautiful green Egyptian breccia, from the church of S. Severino. The paintings and sculpture are all by modern artists. A double gallery runs round the church, at the base of the drum, the vault of the cupola being divided into square sunk panels with rosettes. The large chapels rt. and l. of the entrance have handsome and costly altars.

Gesù Nuovo (E. 3), an over-decorated building of 1584, has a façade with stonework arranged in diamonds. Over the principal entrance is a large fresco of Heliodorus driven from the Temple, by *Solimena*. The high altar, probably the longest in Europe, is a magnificent specimen of modern decorative art, having three large bronze reliefs, that of the Last Supper in the centre, busts in alto-relievo of six Jesuit saints in front, and a splendid tabernacle. Facing the church is an elaborate statue of the Madonna in the worst Spanish taste.

S. Giacomo degli Spagnuoli (E. 4) was built in 1540 by Don Pedro d'

mezzo-relievo of the Epiphany and the relief of the altar, together with the two Evangelists and the small statues of S. John Bapt. and S. Sebastian, are by the same sculptor. The tombs of Galeazzo on l., and Colantonio Caracciolo opposite, are by *Scilla* and *Domenico d' Auria*. To the rt. of the Sacristy door is a statue of the Madonna delle Grazie; to the l. the Presentation.

In the **Sacristy** is a relief on the altar of the Assumption, and fifteen frescoes by *Vasari* (1546). They represent subjects from the Old Testament and life of S. John the Baptist.

Close to S. Giov. a Carbonara was the arena for gladiatorial games which were kept up so late as the time of Petrarch, who describes the horror with which he witnessed one of these combats in the presence of Queen Joanna I. and King Andrew.

S. Giovanni Evangelista (E. 3) was built in 1492 from some old designs of *Ciccione*, by *Pontanus* the poet, who covered the interior with Greek inscriptions, and had two of the outer walls inscribed with moral maxims.

S. Giovanni Maggiore (E. 4) stands on the site of a temple erected by Hadrian to Antinous. The relief of the Baptism of the Saviour, in the 3rd chapel l., is by *Merliano*. Adjacent is the church of

S. Giovanni da Pappacoda, remarkable for its Gothic portal by *Antonio Bamboccio*. It has a square-headed doorway, with a pointed arch above it, containing statues of the Virgin and Child between the two S. Johns, and an inscription of 1415. Above is an elaborate niche containing a statue of S. John with three pinnacles, each surmounted by an Archangel. The bell-tower is of the same period, and has remains of handsome decorations. The interior contains two good sepulchral monuments (1536) to a cardinal and a bishop of the family of Pappacoda, and statues of the Evangelists, of the school of *Merliano*.

S. Giuseppe a Chiaja is a small church nearly opposite the W. extremity of the Villa Nazionale. The 1st chapel on the rt. was built by Lady Holland (d. 1889); in the recess is a monument to Lord Holland, who died at Naples in 1859; on the sarcophagus is a fine figure, by *Solari*, of the Angel of the Resurrection. The two marble figures of angels at the altar are also by *Solari*.

***L'Incoronata** (E. 4) retains its Gothic architecture in its groined roof, and some of its chapels: the rt. aisle has been destroyed; it is considerably below the level of the street. It was built by Joanna I., to commemorate her coronation and marriage with her cousin Louis of Taranto, in 1347. She incorporated with the church the ancient *Cappella di Giustizia*, built by Charles II., in which the latter ceremony took place.

The frescoes are good specimens of the school of Giotto, and have been assigned to one of his Neapolitan pupils, *Roberto di Oderisio* (C. and C.). They are placed in a dark gallery to which a flight of narrow steps leads from the l. of the entrance door. The four triangular compartments of the Gothic roof contain each two subjects, seven of which are illustrative of the Seven Sacraments. Baptism is represented by a child, Charles, son of the Duke of Calabria, held over a font in the centre of an open octagon temple. Confirmation shows the bestowing of the rite on the three children of Joanna. The Holy Communion is represented by a group of kneeling Christians, the foremost of whom is Joanna receiving the Host from a bishop. Holy orders are illustrated by Pope Boniface VIII. consecrating Bishop Louis d'Anjou; a picture with a great deal of individuality and life. Confession is represented by Joanna confessing to a priest, while three penitents are leaving the church, clothed in black, and a monk scourging them with rods. Marriage by the nuptials of Louis of Taranto and Joanna I., surrounded with all the pomp and festivities of a court. The figures are graceful, and the whole picture is a perfect study of the costume and

manners of the early part of the 14th cent. In Extreme Unction, a dying Prince, Louis of Taranto, receives the last consolations of religion.

In the *Cappella del Crocifisso*, at the end of the l. aisle, there are other paintings in the style of Giotto, attributed to *Genaro di Cola*, a feeble painter of the 14th cent. They represent, on the l. wall, the Carthusians doing homage to Queen Joanna for the hospital which she founded, and in the spaces of the wall her marriage and other events of her life. Opposite are frescoes of a battle, and two equestrian figures of SS. George and Martin, considerably damaged.

*S. LORENZO (E. F. 3) was begun by Charles I. of Anjou, to commemorate his victory over Manfred near Benevento, and finished under Robert, in 1324. It stands on the site of the *Basilica Augustalis*, where the senate and people of Naples held their assemblies. It was built from the designs of *Maglione*, a pupil of Nicola da Pisa, and completed by *Masuccio II*. It retains little of its Gothic style, except the great marble doorway, and the ambulatory with chapels which surround the choir, and which, although neglected and untenanted, are fine specimens of the pointed architecture of the period. A window in the chapter-house is also remarkable. On the pavement near the entrance, to the rt., is the sepulchral slab of *Giambattista Porta*, the celebrated natural philosopher of the 15th cent., who suggested the first plan of an Encyclopædia. *Giambattista Manso*, Marchese di Villa, the friend and biographer of Tasso, is buried in the chapel of his family. The statues of S. Lorenzo between SS. Francis and Anthony, over the high altar, with the Virgin and Child in glory above, and various reliefs and arabesque ornaments, are by *Giov. da Nola*. The Coronation of King Robert by his elder brother St. Louis, Bishop of Toulouse, in the 7th chapel on the rt., with a curious predella, is by *Simone Martini da Siena*. St. Francis giving the Rules of his Order, in the chapel in

the rt. transept, has been attributed to *Antonio Solario* (lo Zingaro), but is, according to C. and C., a Flemish work of the Van der Weyden school: it formed part of the same altarpiece as the St. Jerome and the Lion, now in the Museum. S. Anthony on a gold ground, in the chapel of the saint in the l. transept, signed 1438, is attributed to the mythical *Simone Napolitano*. All these paintings are on a gold ground.

The Choir contains the tomb, by *Masuccio II*, of CATHARINE OF AUSTRIA, first wife of Charles the "illustrious" Duke of Calabria. It stands over a doorway leading into it from the rt. aisle, and is flanked by spiral columns resting on lions, supporting a Gothic canopy, on the front of which, turned towards the ambulatory, is a relief of St. Francis receiving the Stigmata. Close by is the tomb of JOANNA DURAZZO, Countess of Ruvo, and her husband ROBERT D'ARTON, both of whom died by poison on the same day in 1387. It is supported by three Virtues. Two angels are drawing back a curtain. On the opposite side of the choir are the tombs of the PRINCESS MARY, the infant daughter of King Charles Durazzo, and of Charles I, DUKE OF DURAZZO, who was killed at Aversa by Louis of Hungary, for the part he took in the murder of King Andrew. The two latter tombs are by *Masuccio II*. In the passage leading from the ambulatory into the sacristy is the tomb of Aniello Arcamone, and an ancient relief of Pope Leo II.; and in a small chapel in the l. aisle, next to that of S. Anthony, the monument of Vito Pisanello, minister of Ferdinand the Catholic (1528).

In the cloister is the tomb of Ludovico Aldemoresco, executed in 1414 by *Antonio Bamboccio*, and remarkable for its elaborate relief. The square detached campanile of four stories, divided by cornices and surmounted by a bell-loft, is very handsome. The Chapter House, opening out of the cloister, is a large Gothic hall, its pointed roof supported by *Italo-Gothic*

piers, and its walls covered with paintings of celebrated saints of the Franciscan order.

S. Maria degli Angeli (D. 5), built in 1600 from the designs of *Grimaldi*, is a well-proportioned church in its own style. The 3rd chapel on the rt. has a pleasing Holy Family, by *Andrea Vaccaro*.

S. Maria dell' Annunziata (F. 3) was founded by Queen Sancia, wife of King Robert, almost entirely destroyed by fire in 1757, and rebuilt in 1782 by *Vanvitelli*. The cornice is supported by 44 Corinthian columns of Carrara marble, partly sunk into the walls. In the passage leading out of the rt. aisle are reliefs of the Nativity and Deposition, and of the Descent from the Cross—the latter by *Giov. da Nola*. The presses of the sacristy are covered with reliefs, illustrating the life of the Saviour, by *Giovanni da Nola*. In front of the high altar a slab of marble with an inscription records the SEPULCHRE OF JOANNA II. Adjacent is the large Foundling Hospital (Casa dei Trovatelli), much visited on April 24 and 25.

***S. Maria del Carmine** (G. 4) contains, behind the altar, the GRAVE OF CONRADIN, the unfortunate son of Conrad V., who was taken prisoner by Charles of Anjou after the battle of Tagliacozzo, and beheaded near this spot. It has no other inscription than the letters R. C. C. (*Regis Conradini Corpus*). Maximilian King of Bavaria, a descendant of the house of Hohenstauffen, erected here, in 1847, a statue to his memory. It was modelled by *Thorvaldsen* and executed by *Martin Schöpf* of Munich, by whom also are the reliefs on its pedestal, representing Conradin taking leave of his mother, and the separation of Conradin and Frederick of Baden on the scaffold. On the rt. of the entrance, under a block of marble, is the reputed grave of Masaniello.

In the church of *Santa Croce*, on the N. side of the neighbouring Piazza del Mercato, in the passage beyond the [*S. Italy.*]

Sacristy, is preserved the column in red porphyry, surmounted by a marble crucifix, which formerly marked the spot where the young prince was beheaded in his 17th year. The column has an inscription in relief stating that it was erected in A.D. 1351. The block of travertine at the foot of it bears the arms of the Tanners' Guild, and is erroneously called the block upon which Conrad was executed. It is dated A.D. 1468, just 200 years after his death. One of the fountains in the square stands on the spot of his execution.

S. Maria Donna Regina (F. 2, 3), rebuilt in 1620, is a handsome church, consisting of a wide nave with side chapels. It derives its name from Queen Mary of Hungary, wife of Charles II., who erected the adjoining Nunnery, and died within its walls in 1323. The present church was rebuilt in 1620. The painting of the high altar, in 9 compartments, is by *Crisuolo*. The Marriage of Cana, and Christ preaching, and the frescoes in the inner choir, are by *L. Giordano*. In the *Communichino*, on one side of the high altar, is the *TOMB OF QUEEN MARY, with her recumbent statue, the work of *Tino da Siena* (1326). The brass and iron railings which separate the chapels from the nave are in very good taste. S. of this church stands the Archiepiscopal Palace.

S. Maria delle Grazie (E. 3) was built in 1530 from the designs of *Giacomo da Sanctis*. The Giustiniani and Senescalli chapels contain the two rival reliefs of *Giov. da Nola* and *Santacroce*. The work of the former (6th l.) is the Incredulity of St. Thomas; that of *Santacroce* (1st l.) is the Deposition from the Cross. The statue of the Madonna delle Grazie in the sacristy is also by *Giov. da Nola*. The fine relief (2nd rt.) of the Conversion of St. Paul is by *Domenico d' Auria*. The painting of the Madonna, with SS. Andrew, Matthew, and Michael, in the l. transept, is one of the best works of *Andrea da Salerno*. Adjacent is an altar with good sculptures, and a tomb

of 1684. The opposite altar, in the rt. transept, has some small reliefs. On the rt. of the great door is the tomb of a member of the Brancacci family by *Caccavello*: on the l. is another tomb of the same family by *Giov. da Nola*.

***S. Maria la Nuova** (E. 4), erected in 1268, by *Giovanni da Pisa*, on the site of the ancient Torre Mastria, was rebuilt in 1599, and consists of a single nave with 12 chapels, and 2 in the transept. Among the numerous paintings of the flat gilt ceiling is the Coronation of the Virgin by *Santafede*. Those on the pendentives of the cupola, with the four celebrated Franciscan writers, St. Bonaventura, Duns Scotus, Nicolaus de Lyra, and Alexander ab Alexandro, are by *Corenzio*. The frescoes of the roof of the choir are by *Simone Papa* the younger. In the 3rd chapel rt. is the Crucifixion, with the Virgin, the Magdalen, and St. John, by *Marco da Siena*. The monument of Galeazzo Sanseverino, with reliefs, in the rt.-hand transept, is a fine work of the 15th cent. Opposite is a beautiful crucifix in wood by *Giov. da Nola*. Over the high altar is a Byzantine Virgin and Child on a gold ground, brought from the Castel Nuovo. At the extremity of the nave, on the l., under the organ, are two graceful figures of children, painted by *Luca Giordano* in his youth. The chapel (2nd on l.) of S. Giacomo della Marca has seven altars. It was erected by Gonsalvo de Cordova, whose nephew, Ferdinand, Duke of Sueca, raised the two MONUMENTS on each side of its principal altar to the memory of his distinguished adversaries, PIETRO NAVARRO (who strangled himself in the prison of Castel Nuovo) and LAUTREC, who besieged Naples for Francis I. in 1528, and died there of the plague in the same year. These monuments afford a fine example of the chivalry of the period, and the language of the inscriptions, written by Paolo Giovio, breathes the magnanimity of a generous conqueror.

The Refectory of the adjoining convent, now the Sala del Consiglio Pro-

vinciale, contains *frescoes, attributed to the Neapolitan brothers *Donzelli*, representing the Annunciation, the Nativity and Adoration of the Magi, the Coronation of the Virgin, and groups of friars. At the further end of an inner room, our Lord led to Mount Calvary. Recent critics consider the first three as Umbrian, and the fourth Sicilian.

S. Maria del Parto, on the promontory at the W. extremity of the Mergellina, was founded in 1529, by Servite monks, on the site of a villa which Frederick of Aragon had given to Sannazzaro. The destruction of this villa by Philibert de Châlons, Prince of Orange, grieved Sannazzaro so much that he retired to Rome, and bequeathed its site to the monks. The church is thence often called the *Chiesa da Sannazzaro* or *Sandruzza*. It derives the name of *del Parto* from Sannazzaro's poem *De Partu Virginis*. His TOMB in the small choir behind the altar was designed by *Santaacroce*, and, being left unfinished at his death, completed by *Montorsoli*. On each side are statues of Apollo and Minerva, labelled by the monks David and Judith, to save them from the rapacity of a Spanish viceroy, who was about to carry them away on the pretext that they were Pagan. On a relief in the centre of the monument is a group of Neptune and Pan, with fauns, satyrs, nymphs, and shepherds singing and playing on various instruments, evidently inspired by Sannazzaro's 'Arcadia.' Above is a richly-sculptured sarcophagus containing the ashes of the poet, and surmounted by his bust, crowned with laurels, having on each side an angel, one holding a book and another a garland of cypresses. On the bust is the Arcadic name he had assumed—ACTIUS SYNCERUS. On the basis of the monument is a graceful inscription by Cardinal Bembo, with the date 1530.

Before the 1st chapel rt. is the sepulchral slab of *Diomede Carafa*, Bishop of Ariano, and over the altar a curious painting by *Lionardo da Pistoja*, representing St. Michael conquering the Demon. The saint is said to be a

likeness of the bishop; but the devil has the head of a pretty woman, who is reported to have tempted the prelate before he entered holy orders. It is known amongst the lower classes at Naples as *Il Diavolo di Mergellina* or *di Mercellino*.

S. Maria del Pianto, on a hill E. of the Campo Santo (H. 1), was erected at the time of the plague of 1656, whose victims were buried in the vast cavern beneath. The *view from the terrace is one of the finest in Naples.

S. Maria di Piedigrotta (A. 6) was erected in 1353 on the site of a much older chapel, and restored in 1850. In the 2nd chapel to the rt. is an old painting of the Madonna, and facing it an interesting *Pietà*.

S. Maria della Pietà dei Sangri, or the **Cappella di Sansevero** (E. 3), is the family chapel of the dukes of Sangro, princes of San Severo. Raimondo di Sangro reduced it to its present form in 1766, and decorated it with a profusion of marbles, rich cornices, and capitals from his own designs. Under each arch is a mausoleum of one of the San Severo princes with his statue; and in the pilaster adjoining it is the tomb of his princess, with a female statue representing one of the virtues for which she was remarkable. The allegorical statues, beginning with the first pilaster on the rt. of principal door, are,—Education; Self-Control; Sincerity and Vice undeceived. On the opposite side are, Modesty; Conjugal Affection; Religious Zeal; Liberality; and Decorum. The statue of Cecco di Sangro, coming out of an iron chest which represents his tomb, fully armed, over the door, is by *Celebrano*; the altars and statues of S. Odesio and Santa Rosalia, who are claimed by the Sangro family as their kindred, are by *Queiroli* of Genoa. These works, though curious for their manual dexterity, are worthy only of the school of Bernini, and show how mechanical art becomes when it falls into a state of decline. *Modesty*, a portrait of the mother of Raimondo, by *Corradini* of Venice (1752), represents

her covered with a long veil, through which the form and features are discernible. *Vice undeceived*, by *Queroli*, is a likeness of Raimondo's father, and represents him struggling to extricate himself from a net, an allusion to man's delivery from the snares of vice by the aid of his good genius. The *Dead Christ*, in an oval chapel reached by a flight of steps, lying on a bed and covered with a sheet, which is represented as adhering to the skin by the sweat of death, is by *Giuseppe Sanmartino* (1753). For these three monuments the Government of the day is said to have offered the sum of 30,000 dollars. The large relief over the high altar, representing the Descent from the Cross, is by *Celebrano* of Naples. The Custode lives in a shop opposite (fee, $\frac{1}{2}$ fr.).

The **Monte di Pietà** (E. F. 3) contains in its chapel a remarkable picture by *Ippolito Borghese*, the Assumption of the Virgin, "hardly to be dated before 1500, completely smooth in execution and unattractive in colour, though with points recalling Raphael and A. del Sarto." *Cic.* Opposite is an important Resurrection, by the younger *Santafede*.

***MONTE OLIVETO**, or more properly *Sant' Anna dei Lombardi* (E. 4), was built in 1411 by Guerrello Origlia, a favourite of King Ladislaus, from the designs of *Ciccione*. The once splendid Benedictine monastery is now desecrated, and its garden has been converted into a market. It was here that Tasso found an asylum during his sickness and misfortunes in 1588, and repaid the kindness of the monks by writing a poem on the origin of their order, and by addressing to them one of his finest sonnets. The church is a perfect museum of sculpture, but its architectural beauty was completely ruined during the Spanish rule. In the porch, on the rt., is the tomb of the celebrated architect *Domenico Fontana* (1627). At the 1st altar on the rt. are statues of the Virgin and Child with SS. John Baptist and Jerome, and a relief below, relative to a miracle by S. Francesco da Paola. In the *Mastrogiulio* Chapel.

2nd on rt., is an altarpiece of the Annunciation, by *Benedetto da Maiano*. It contains statues of SS. John Bapt. and Evan. with a Sibyl's bust over each, and a predella of seven low reliefs, relative to events in the life of our Saviour, and the Death of the Virgin. In the same chapel are several tombs of the Marini family. At the end of the rt. aisle is the chapel of the Madonna, with tombs of Card. Pompeo Colonna (1532), and Gen. de Lannoy (1527). The adjacent

Chapel of the Holy Sepulchre contains a singular group of life-sized figures kneeling before a statue of our Saviour coloured to life, by *Modanino*, in which the principal figures are likenesses of celebrated contemporary characters. Sannazzaro (on the l.) as Joseph of Arimathea; Pontanus (rt.) as Nicodemus; Alfonso II. (2nd rt.) as St. John. On the walls are lunettes of the Evangelists in Robbia ware, and white marble reliefs of the Entombment, Resurrection, and Ascension, by *Girolamo da Santacroce*. The **Gothic Sacristy** has beautifully inlaid and coloured wooden panels, with statuettes of Japanese character in niches—all by *Giovanni da Verona* (1525), terribly restored in 1869. The choir contains frescoes of *Simone Papa the younger*, representing histories of Olivetan monks, and several sepulchral monuments. The **Old Sacristy**, l. of the Choir, has frescoes by *Vasari*, monuments of Alfonso II. and *Guerello Origlia* by *Giov. da Nola*, and good intarsia stalls by *Angelo da Verona*. 5th chapel on the l., S. John Baptist; further on, Flagellation, and Virgin and Child with an Evangelist and S. Jerome, all by *Giov. da Nola*. In the **Cappella Piccolomini** (1st on the l.) is a *relief of the Nativity by *Antonio Rossellino*: "a picture in marble, charming in expression, excellent in composition, perfect in execution." Above is a choir of Angels; at the sides, Isaiah and Jeremiah; over them, busts of Ezekiel and Daniel.

To the l. is the beautiful *TOMB OF *MARY OF ARAGON*, natural daughter of Ferdinand I., and wife of Antonio Piccolomini, Duke of Amalfi, also by

Rossellino (1470). The tomb is nearly similar to that erected in San Miniato at Florence, by the same artist, to the Cardinal of Portugal. This chapel has a fine bit of mosaic pavement. Opposite the Nativity is a good picture of the Ascension with SS. Nicolas and Sebastian, on wood, by *Silvestro dei Buoni*. The **Pesce Chapel**, to the l. of the entrance door, has a statue of the Madonna between St. Peter and St. John Bapt., and on the front of the altar a relief of the Saviour calling St. Peter in the ship, by *Santacroce*.

S. Paolo Maggiore (E. 3) stands on the site of a temple of Castor and Pollux, of which two fine Corinthian columns, with a portion of the architraves, still erect, stand out from the modern façade; it was ruined by the earthquake of 1688, and rebuilt three years later after the designs of Grimaldi, one of the brothers of the Theatine Order, to whose convent it was attached. Besides the two erect columns, there are the bases of others, and two mutilated torsos. The interior is highly decorated with inlaid marble-work and indifferent paintings. In the passage leading out of the rt. transept to the Sacristy is a copy of *Raphael's* Madonna della Pesce. The Sacristy, a splendid hall, contains frescoes by *Solimena*. The Cloister, said to stand on the site of the theatre in which Nero appeared as an actor, has 24 Doric columns of granite, probably ancient. At the foot of the steps leading to the church is a bronze statue to S. Gaetanino, of the Theatine Order. This part of the town was the centre of Roman Naples.

S. Pietro ad Aram derives its designation from an altar at which S. Peter is said to have officiated and to have baptized St. Asprenus, the first bishop of Naples, and Santa Candida. It contains an alto-relievo of the Descent from the Cross by *Santacroce* (2nd chapel l.); a statue of S. Michael, with a cinquecento altar-piece in marble (1st chapel l.); an alto-relievo of the Madonna delle Grazie, beneath which is a Descent from the Cross, both probably by *Giov. da Nola* (1st chapel rt.); and in

the sacristy a curious painting of the Virgin and Saints by *Protasio Crivello* (1480). In the crypt is the tomb of Sta. Campeda, and a miraculous well.

S. Pietro a Maiella (F. G. 3) was built by Giovanni Pipino of Barletta, a favourite of Charles II., whose tomb in the l. transept has a long inscription in Gothic characters and in leonine verses, recording his death in 1316. The church consists of a high Gothic nave and aisles, with two fine arches at the intersection of the short transepts, but the pointed architecture has been greatly spoiled by additions and alterations. The paintings of S. Pietro Morrone in his hermitage on Monte Maiella, and his elevation to the Papal throne as Celestin V., and those of the transepts, relative to the life of St. Catherine of Alexandria, are considered amongst the best works of *Cav. Calabrese*, "painted not only with outward energy, but with spirit and thought," *Burckhardt*. The statue of St. Sebastian and the Deposition in a chapel in the rt. transept, are by *Giov. da Nola*.

S. Pietro Martire (E. F. 4), founded by Charles II. of Anjou, was entirely remodelled in the last century. The 1st chapel rt. contains the Death and Coronation of the Virgin, much repainted, by *Silvestro de' Buoni*, and an interesting relief of the Madonna crowned, which appears from the shape to have formed the ornament of a Gothic doorway. Opposite is an old painting of the Virgin and Child with two Saints. 5th chapel rt., Virgin and Child with S. Thomas Aquinas and another Dominican. The pulpit has two ancient columns of *cipollino verde*. 3rd chapel l., *S. Vincenzo Ferrerio, with the Annunciation and 9 scenes from the life of the Saint round the picture, probably by an Italianized Fleming, end of 15th cent. In the choir are the tombs of BEATRIX OF ARAGON, daughter of Ferdinand I., and widow of Matthias Corvinus, King of Hungary; of ISABELLA DI CHIARAMONTE, first wife of Ferdinand I.; of DON PEDRO OF ARAGON, brother of Alfonso I., who was killed during the siege of Naples in 1439, and of CHRIS-

TOFORO DI COSTANZO, Grand Seneschal of Joanna I. There are some other tombs of the 15th and 16th cents.

*SS. Severino e Sosio (F. 3), formerly attached to a Benedictine monastery, was enlarged and modernised in 1490. The frescoes on the vault of the choir and transept are by *Corenzio*, who lost his life by falling from the platform while retouching one of them, and is buried near the entrance to the Sacristy. The 1st chapel on the rt. has a Nativity of the Virgin, and the 3rd her Assumption, by *Marco da Siena*, both much injured; in the 2nd, a sculptured altarpiece by *Naccarini*, of the *Madonna delle Grazie* between SS. John Baptist and Mark. Further on is a beautiful *picture attributed to the mythical *Zingaro*, representing the Virgin and Child with nine Saints in six compartments. The infant helps himself to cherries. Above stand SS. Jerome, Paul, Peter, and Gregory; below is S. Severino enthroned, with the two S. Johns, Sosino, and Savino. The picture is probably Flemish, and is the best of its kind in Naples. The 6th chapel has an Adoration of the Magi, by *Marco da Siena*. Beyond this is the passage leading into the sacristy, in which is the Tomb of Andrea Bonifacio. The child is surrounded by boys, two of whom support the cover of the urn. In front is a statue of St. Andrew. This very graceful composition is attributed to *Giov. da Nola*. Opposite is the Tomb of Giambattista Cicara, by *Giov. da Nola*, with handsome statues and arabesques. Both tombs have inscriptions by Sannazzaro. Entering the rt. transept, the large painting of the nailing of Christ to the Cross is by *Andrea da Salerno*. Opening out of the transept is the San Severino chapel with the TOMBS OF THREE BROTHERS, who were poisoned in 1516 by their uncle Ascanio, that he might succeed to their property. These monuments, which are by *Giov. da Nola*, are nearly alike; upon each sits a figure in armour, resting on his helmet. In the l. transept is the Gesualdo chapel, with a Pieta, by *Domenico d'Auria*. The statue over the tomb of Vincenzo Carafa is

the transept itself is by *Naccarini*, and the picture of the Crucifixion on the side wall by *Marco da Siena*. In a dark recess of the l. aisle are pictures of S. Catherine and S. Scholastica adorning the Virgin, by *G. Imperato*; and St. Michael with other Archangels, by *G. d'Amato*. The high altar is a rich example of Florentine mosaic, and the stalls of the choir magnificent specimens of wood carving, the finest in Naples. The extensive conventual buildings have been converted into the *General Archives* of the kingdom. (See p. 83.)

The *Oloisters* of the former monastery may be seen daily from 9 to 2. Entrance on the rt., in a street which runs to the l. of the church ($\frac{1}{2}$ fr.). The Court on the l. with orange trees in the centre, enclosed by white marble columns, is worth a visit; but that on the opposite side, though of plain architecture, is far more interesting for the famous *frescoes, attributed to *Lo Zingaro* and his pupils *Donzelli* and *Simone Papa*. By some critics these are supposed to be the work of one or more painters of the Umbro-Florentine school towards the end of the 15th century. Until documentary evidence is found by search in the archives of the order, their authorship must be considered doubtful. Twenty large pictures covering the walls on two sides of the quadrangle represent the principal events in the life of St. Benedict. They show much inequality of treatment: the best is that representing S. Benedict on his way to Rome on a horse, his father on a mule, and his nurse *Cyrilla* on a donkey, with attendants. Although much injured by restorations in 1759, and again a few years ago, they are still remarkable. "The quiet court, with the gigantic plane splendid still in decay, heightens the impression," *Cic*. In the fork of the trunk grows a fig-tree.

S. Teresa (D. E. 2), built about 1600, contains, in the rt. transept, the Flight into Egypt by *Giacomo del Po* (1720). "It is amusing to see what a late Neapolitan has made out of it."—*Cic*.

§ 16. CEMETERIES.

There are two general cemeteries for Roman Catholics, one for Protestants, and one for the victims of the cholera during its several invasions.

The *Camposanto Vecchio* (H. 1) is used only for those who die in the hospitals, and for the poorer classes. It is approached by an avenue of cypresses, and contains 366 deep pits, one for every day in the year. These pits are covered with large stones; one of them is opened every evening, in readiness for the funerals of the day. The interments here cannot now be visited without special order, and it is expected that the use of this burial-place will shortly be prohibited.

The *Camposanto Nuovo*, further E., about 2 m. from the *Porta Capuana*, was begun during the French occupation, and remodelled in 1837. It is handsomely laid out, more like a flower-garden than a cemetery, the monuments being scattered through the plantations and groves in a very tasteful manner. A large proportion of the vaults belonging to confraternities, or burial clubs, the members of which pay a small annual sum, are attended during illness, and buried after death free of expense: to such bodies belong the numerous sepulchral chapels or houses studded over the declivity. At the S.W. extremity is a space set aside for Neapolitan great men, its present occupants being two or three physicians, the eminent jurist *Nicolini*, and the celebrated C. *Poerio*. From this spot the view over the plain and the declivity of *Vesuvius* is magnificent. The visitor will not fail to remark the lava-currents of 1850 and 1855, which, flowing like a cascade down the *Fosso Grande*, extended so far into the plain as to threaten the villages of S. *Jorio* and *Somma*. The whole course of this current can be clearly distinguished, its dark colour contrasting with the luxuriant vegetation by which it is surrounded. Attached to the *Campo Santo* is a Capuchin convent, in the private oratory of which the reliefs on the

altar are by *Giovanni da Nola*, formerly in the church of Mont Oliveto. This cemetery should be visited if possible on the 1st or 2nd of Nov.

The **Cimitero Protestante** (G. 2) is the property of the British Government, and entirely supported by the burial fees received. The great proportion of the persons interred here are English, German, and Swiss, and citizens of the United States. Amongst our countrymen, the Margravine of Anspach, called on her monument Princess Berkeley, with her son, Keppel Craven, and their friend Sir William Gell, lie in the same tomb. Nearly opposite is that to the late Countess of Coventry. The well-known authoress, Mrs. Somerville, who died at Naples in 1872, aged 92, is also buried here. A colossal seated statue in white marble was erected to her memory by the Neapolitan sculptor Gerace in 1878. Owing to the adjacent land being taken up for building purposes this cemetery will shortly be absolutely closed.

§ 17. COLLEGES AND SCIENTIFIC INSTITUTIONS.

The **UNIVERSITY** (*Regia Università degli Studi*) occupies, since 1780, the extensive college of the Jesuits (E. 4). It has 46 professors, many of whom are eminent for their literary and scientific knowledge. Several thousand students frequent its different schools. The collections of Mineralogy and other branches of Natural History have been much increased of late years. The series of minerals from Vesuvius is by far the finest ever formed of the varied products of that celebrated volcano. In a series of rooms on one of the lower stories are the Hall of Assembly, Library, Collections, and offices of the *Accademia delle Scienze e Belle Arti*; and in the Great Court statues of eminent Neapolitans—Giordano Bruno, S. Thomas Aquinas, Pietro delle Vigne, and Vico, &c.

The **CHINESE COLLEGE**, near the Ponte della Sanità (E. 1, 2), was founded in 1732 by the celebrated Father Ripa, who visited China as a missionary

from the Propaganda, resided at Pekin for 13 years in the service of the emperor as a portrait-painter, and who has left so interesting a narrative of his residence in the Celestial Empire. The institution was intended for the education of young Chinese, who were afterwards sent back to China as missionaries. It is now called the **Reale Collegio Asiatico**, and is devoted to the teaching of Oriental languages, and the training and instruction of natives of the East. Two of the students of this college accompanied Lord Macartney's embassy to China as interpreters. The Refectory contains portraits of Father Ripa, of the different rectors, and of various members of the college. Attached to the building is a small museum of Chinese curiosities.

The **COLLEGE OF MUSIC** (*Conservatorio di Musica*), founded in 1637, has occupied since 1826 the monastery of S. Pietro a Maiella (E. 3). The college supplies 100 pupils with gratuitous instruction in music and singing, and also admits other pupils on payment. Bellini was brought up in it, and Zingarelli and Mercadante have been directors of it. The Library contains a very valuable collection of musical works, among which are autograph compositions of Pergolese, Cimarosa, Bellini, Paesello, Jomelli, and other masters of the Neapolitan school. A *Status of Bellini* (1835) adorns the adjoining Piazza.

The **MEDICO-CHIRURGICAL COLLEGE** (*Collegio Medico Chirurgico*), in the suppressed monastery of S. Gaudioso, E. of the Museum (E. 3), is the national school of medicine and surgery. There are nearly 120 pupils. Lectures are delivered here on the different branches of professional science, and the students have the use of a pathological museum, &c. Anatomy, surgery, and the practice of medicine are taught at the Hospital *Degl' Incurabili*, which, by a subterranean passage, communicates with the college.

The **ROYAL SOCIETY** (*Società Reale*) is divided into three branches: 1st. Ac

Accademia delle Scienze, of 30 members.—2nd. *Accademia Ercolanese di Archeologia*, of 20.—3rd. *Accademia di Belle Arti*, 10. The members meet twice a month, except in May and October, in one of the halls of the University. The *Accademia delle Scienze* and the *Ercolanese* publish their Transactions (*Atti*) under the direction of their respective secretaries.

The ACCADEMIA PONTANIANA, which derives its name from the celebrated writer Pontanus, and holds its sittings in the convent of S. Domenico Maggiore, is a literary as well as a scientific institution.

The BOTANIC GARDEN (F. 1, 2) was founded in 1809, and completed in 1818 under the direction of the late Professor Tenore. It is remarkable for its extremely fine specimens of Australian trees—probably unequalled elsewhere in Europe. The Eucalyptus and true Acacia attain the dimensions of a full-grown elm. Two species of Casuarina, the camphor-tree, and other delicate plants, grow to a great size, and five or six species of palm are planted out, though requiring some slight protection in winter. Attached to the garden is the lecture room, a botanical library, and an extensive herbarium formed by Professors Gussoni and Tenore.

The OBSERVATORY (*Reale Osservatorio*), commonly called *La Specola* (E.1), was begun in 1812, and completed in 1820, on the plans of the celebrated astronomer Piazzi. It is about 500 ft. above the sea, and commands an horizon unbroken in every direction, except towards the castle of St. Elmo. The building, entered by a vestibule of six Doric columns of marble, is well furnished with scientific instruments, among which is included a *seismograph* for registering subterranean movements, Ceres was first observed here in 1801 by Piazzi the director, and his successor De Gasparis has discovered numerous small planets.

The AQUARIUM (Stazione Zoologica)

in the Villa Nazionale (C. 5, 6) is open daily. Entrance, 2 frs.; in July and August, 1 fr. Season and family tickets may be obtained at the office. Catalogue, $\frac{1}{2}$ fr. It is a handsome white stone building, having the aquarium proper on the ground-floor, and on the second floor laboratories for the use of students, and a large scientific library. The upper floor is connected by a glazed gallery with the W. wing of the building. The collection in the sixty tanks of the Aquarium is such as can be seen nowhere else in Europe. Red coral and various other corals and corallines in their living state, transparent jelly-fish, many kinds of brilliantly coloured cuttle-fish—such as the octopus, calamary, and sepia—sea-urchins, starfish, the electric skate, one of which is always kept in readiness to give visitors a shock—these and many other gorgeously hued specimens of southern seas are to be found here.

The Aquarium may be regarded as the Museum or Exhibition Room of a much larger and more important institution, now well known throughout Europe as the Zoological Station of Naples. It was founded in 1871 by the German naturalist, Dr. Anton Dohrn, who not only spent his own fortune upon it, but has succeeded in forming a system of international support for the continuance of the work. The German Empire and the kingdom of Italy have each contributed £4000 to the cost of building, in addition to which Germany subscribes £1500 a year towards the current expenses. Other funds are raised by the letting of working tables to governments, universities, and scientific institutions at the rate of £100 a year, in return for which a naturalist acquires the right of following his researches in the Zoological Station under the most favourable conditions possible. Almost all the countries of Europe have availed themselves of this opportunity, the University of Cambridge being constantly represented. From 25 to 30 tables are occupied by students, and up to the year 1889 as many as 500 naturalists, many of them now famous, had prosecuted their studies at Naples. Zoological Station

of a similar kind have more recently been established in almost all European countries bordering on the sea, as well as in America, Australia, and Japan. Of these the most promising is the laboratory of the British Marine Biological Association at Plymouth.

The Zoological Station has a staff of eight scientific and thirty technical assistants, one of the most complete biological libraries, and two small steam-launches, together with diving apparatus and other material for fishing. Three important periodicals are published by the Station, and it provides all existing universities, laboratories, and museums with excellently preserved specimens from the Gulf of Naples for research and illustration.

It is evident that an institution of such vast dimensions can only be maintained by large and lasting sources of income, to which the entrance fees of the Aquarium contribute about an eighth part.

§ 18. HOSPITALS.

There are no less than 60 charitable foundations in Naples, richly endowed, including the following Hospitals:—The *Santa Casa degl' Incurabili*, founded by Francesca Maria Longo, in 1521, and enriched in later times by numerous benefactors. It is a vast establishment, open to persons of both sexes, and of every rank and condition. Sometimes there are not less than 2000 patients, not including those in convalescent houses. *Ospedale di Gesù Maria*, near the museum, the great Clinical School of Naples, attached to the university. *Ospedale dei Pellegrini*, in the Strada Porta Medina, a hospital for the sick and wounded of all classes, and for accidents generally. It has a convalescent establishment at Torre del Greco. *Ospedale della Pace*, in the Strada dei Tribunali, built on the site of the Palace of Sergianni Caracciolo, chiefly for acute medical cases. *Ospedale di S. Eligio*, near the Largo del Mercato, for females, with a *Conservatorio* for the nuns who attend on the sick.

Ospedale de' Ciechi, in the Chiaia, for the blind, founded by Ferdinand I. in 1818. 200 blind are here instructed in useful works and in music. *International Hospital*, in the Villa Bentinck, Via Tasso, particularly intended for foreigners, where a separate room of the first class may be had for 15 frs. a day, everything included. The committee includes our own Consul as well as those of several other States, and is thankful to receive subscriptions from travellers. The house was acquired under a bequest of the late Lady Harriet Bentinck, who also founded in the Via Principe Amedeo an excellent girls' school. It is estimated that 9000 British sailors touch at Naples every year, any one of whom, on falling sick, is received at the hospital for a payment of 2½ frs. a day, made by the British Government.

Albergo de' Poveri, or *Reclusorio*, a vast building (F. 1), was founded by Charles III., and begun in 1751 from the designs of Fuga. Good schools for both sexes are attached to the workhouse, and most of its inmates are brought up to trades. The boys are generally sent into the army. The *Albergo de' Poveri*, with its dependencies, contains about 2000 persons.

§ 19. PRISONS.

The prisons of Naples acquired an unenviable celebrity during the three last reigns of the Bourbon dynasty, when they became the receptacles for so many eminent persons, accused of political offences. Considerable change for the better has been effected under the new order of things, but much remains to be done.

The *Vicaria*, long used as a prison and law-courts, is now disused because it had become unsafe. It was formerly the residence of the Spanish Viceroy, and until 1888 served as the law-courts. New law-courts are in course of erection, and in the meantime justice is administered in temporary premises. The *Castel nuovo* and the *Castel dell'Ovo*, formerly political prisons, are now only used for military prisoners.

§ 20. THE MUSEUM.

(Museo Nazionale.)

Open daily in summer 9 to 3, winter 10 to 4; adm. 1 fr. Free on Sun. 10 to 1. Closed on 12 church festivals and 4 national holidays. Catalogue in Italian, 2½ frs. (poor); excellent handbook by Mr. E. Neville Rolfe, in English, 5 frs.; abridgment of the latter, entitled 'One Day in the Naples Museum,' 2½ frs., with a descriptive account of the principal objects.

The **Museum** (E. 3) was commenced in 1586, by Fontana, under the viceroy Duke of Osuna, as a cavalry barrack, but left unfinished until 1610, when the viceroy Count de Lemos assigned it to the University, and after the inauguration in 1616 the building was known as the *Regii Studii*. After the earthquake of 1688 it was used by the courts, and during the Revolution of 1701 it became a barrack. In 1767 it was enlarged and assigned to the department of Public Instruction, and having been arranged for a public Museum, King Ferdinand IV. in 1790 removed hither the royal collection of antiquities from Capodimonte and Portici. After the restoration of the Bourbons, they enriched it by additions from time to time, and declared it to be their private property, independent of the crown, under the name of the *Museo Reale Borbonico*; but Garibaldi, when dictator in 1860, proclaimed the Museum and the territory devoted to the excavations to be the property of the nation, and increased the endowments and works connected with it. On the consolidation of the kingdom of Italy, Victor Emanuel reorganised the Museum and included in it the Cumæan and Santangelo collections. The building now bears the title of **Museo Nazionale**, and owes its present arrangement to the able direction of Signor Fiorelli, who has gained so high a reputation in the learned world for his numerous writings on antiquarian literature, and his judicious superintendence of the excavations at Herculaneum and Pompeii. The Museum is especially rich in bronzes and statues, but its most cha-

racteristic feature is the priceless collection of wall-paintings, bronzes, vases, and domestic objects recovered from the ruins of Pompeii and Herculaneum.

In the following description, a capital letter shows the place whence the object came: thus (B), Borgia collection; (C), Capua; (F), the Farnese collection; (H), Herculaneum; (L), Lucera; (M), Minturnæ; (P) Pompeii; (S), Stabia.

The large vestibule divides the building in half, and is adorned with sixteen ancient columns of *Verde antico*. At the 1st door on the l., two of *broccatello*; 2nd l., two of black granite; 1st rt., two of *giallo antico* (fluted); 2nd rt., two of *Porto Venere* (modern). All these have lost their capitals, and were mostly brought from S. Agata dei Goti. The statues of Alexander Severus and Flora on the rt., and the Genius of the City of Rome on the l., were part of the Farnese collection.

The contents of the Museum may be thus classed:—

Ground-floor:

Pompeian Frescoes and Mosaics.
Inscriptions.
Fragments of Architecture.
Marble Sculptures and Reliefs.
Large Bronzes.

Basement:

Egyptian Antiquities.

Entresol:

Cinquecento Objects.
Terracotta.
Cumæan Collection.

First floor:

Coins, glass.
Reserved Cabinet.
Mediæval Cabinet.
Santangelo Collection.
Italo-Greek Vases.
Small Bronzes.
Articles of Food.
Papyri.
Picture Galleries.
Library.

To the rt. of the Entrance Hall are the

Pompeian Frescoes and Mosaics.—

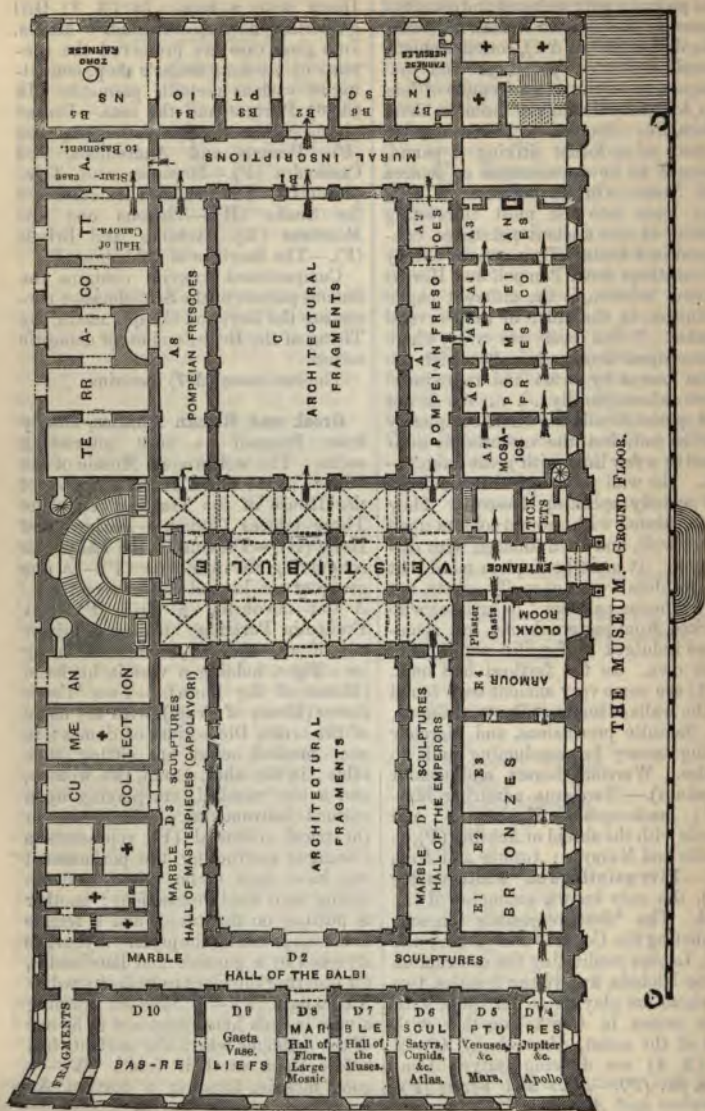
The pictures are numbered and classified in compartments with Roman numerals. The first corridor (A 1), contains chiefly mural decorated paintings and arabesques, mostly from the Temple of Isis. In (A 2) are paintings of animals, birds, fishes, &c. On the rt., the celebrated picture of a locust driving a parrot, thought to be a caricature of Seneca and Nero. Out of corridor (A 1) a door leads into the most interesting portion of the ancient paintings, contained in 4 halls. They consist chiefly of paintings from Pompeii and Herculaneum relative to the different pagan divinities, in the order of their several myths. "The best are everywhere formed upon Greek originals, which the artist learnt by heart and reproduced more or less literally . . . We do not find special details anywhere completely carried out, but the essential is indicated in a few lines with great force."—*Cic.* The wall paintings of Pompeii are not strictly speaking frescoes. They were painted with ground colours upon a wet wall, and then finished with distemper. It must be kept in mind that the painters were not really artists, but only "house painters" or artisans who worked from pattern books, but sometimes indulged in fanciful additions of their own. In the farthest hall on l. (A 3) are some very ancient ones found on the walls of tombs at Pæstum, Capua, &c. Samnite processions, and Mercury taking money for conducting souls to Hades. Warriors, horses, and armour (Pæstum).—Narcissus admiring himself; landscapes.—Hephaestus and Thetis with the shield of Achilles (P).—Apollo and Marsyas; Jupiter and Juno (P).—Five paintings on *white marble (H), the only known examples of the kind. The *first represents Theseus combating the Centaur Eurythion; the 2nd, Latona meditating the destruction of the Niobids, five young females, two of whom are playing at *Astragal*, with their names in Greek, together with that of the artist, *Alexander of Athens*. In (A 4) are dancing Satyrs, Centaurs, &c. (P).—Mars and Venus (P).—Bacchus and Ariadne (P).—The renowned *13 dancing girls and other floating figures (P).—Cupids for sale—

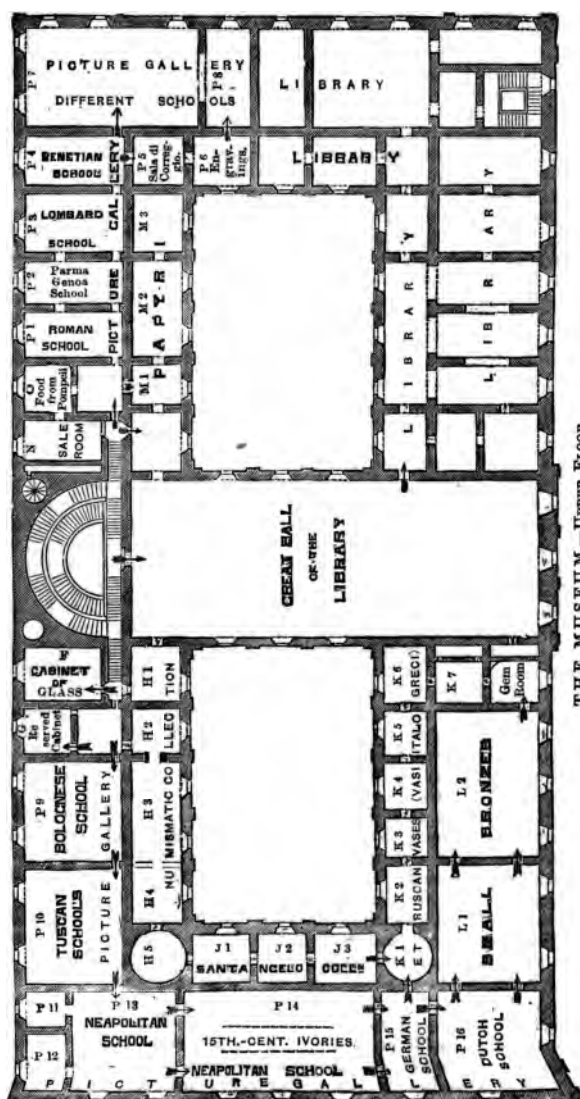
Diana with a bow. In (A 5) Girl gathering flowers.—Nereid.—Medea. In a glass case are preserved the contents of a colour dealer's shop, consisting of various metallic pigments. In (A 6) Phrixos and the ram.—Perone giving milk to her aged father in prison (P).—Perseus and Andromeda, and Cassandra (P).—Hercules and Telephus (H).—The youthful Hercules and the Snake (H).—Theseus and the Minotaur (H).—Achilles and Briseis (P).—The Sacrifice of Iphigenia (P).

Compartment xxxviii. contains the famous picture of the Schoolmaster correcting the Boy, and Compt. xxxiii. the Tiring of the Bride, and other domestic scenes.

The last room (A 7) contains

Greek and Roman Mosaics, chiefly from Pompeii—a most interesting series. The well-known Mosaic of the **Cave Canem*, found at the entrance of the House of the Tragic Poet.—The Three Graces (Baïæ).—Phrixos and Helle (H).—Theseus in the Labyrinth conquering the Minotaur (P).—A fine group of masks and flower-wreaths.—A Cat devouring a Bird (P).—A Francolin Partridge stealing a mirror out of a basket (P).—Acrates riding on a Tiger, holding a vase in his hand (House of the Faun).—Two **Comic Scenes* (House of Frugi), with the name of the artist, Dioscorides of Samos; in one, masked actors are sitting at a table; in the other, a man, two women, and a boy, masked, are playing upon various instruments.—*Choragium*, or theatrical rehearsal (P), represents a Choragus instructing the performers; two have their masks raised, and are taking their final instructions; another is putting on the tunic, and a female musician is tuning the pipes.—Lycourus attacked by a panther and Bacchantes, for ordering the vines to be destroyed.—A cockfight (P).—A Skeleton grasping a vase in each hand, supposed to be one of the emblems which the ancients had before them at their feasts (H).—A good mosaic, forming a portion of a floor, representing several species of sea fishes.—A large circular fragment of a mosaic floor, representing a lion's





THE MUSEUM.—UPPER FLOOR.

repose in the centre, surrounded by Cupids.—Allegorical representation of the Nile with Egyptian birds and animals.

Returning to the Hall of the Paintings of Animals (A 2) we turn to the

Gallery of Inscriptions (B 1), consisting of a collection of *graffiti* and *dipinti*, scratched and painted drawings and inscriptions, mostly taken from the walls of houses overlooking the streets at Pompeii. They relate to religious, political, and funereal subjects. In this hall are the two *Triopean Columns*, in cipollino, so called from having been discovered in the villa of Herodius Atticus, called Triopium, on the Via Appia, near Rome; they have each a Greek inscription. On each side of the entrance to the hall are the two colossal *Statues of Atræus and Tiberius*: they have been much restored, the head of Commodus being adapted to the latter.

Turning to the l. from the central hall (B 2), the following are among the most interesting inscriptions (B 3, 4, 5):—Memorials from Herculaneum relative to the construction of its Basilica by Marcus Nonius Balbus, and the rebuilding of its Temple of Cybele (*Mater Deum*) in the 17th year of the reign of Vespasian, after having been thrown down in A.D. 61 by the earthquake which preceded its total destruction in A.D. 79.—A curious set of standard measures of capacity, set up in the Forum of Pompeii by Clodius Flaccus and Narcæus Aurelianus Caledus the Duumvirs, by order of the Decurions.—Inscriptions, in beautifully formed letters, to L. Mammius Rufus, who repaired the basilica at Pompeii, and the theatre, with its orchestra, at his own expense; to M. Holconius Rufus Celer, who did the same with regard to the *Crypta* and *Tribunalia*; and to N. Popidius, who rebuilt the Temple of Isis, destroyed by the earthquake of A.D. 61.

In the last hall to the l. (B 5), is the famous *FARNESÉ BULL. This celebrated group is described by Pliny as one of the most remarkable monuments of antiquity. He tells us that it was brought from Rhodes to Rome,

and was the joint work of the Rhodian sculptors *Apollonius* and *Tauriscus* (3rd cent. B.C.), who cut it from a single block of marble. Asinius Pollio, one of the greatest patrons of art in the time of Augustus, is believed to have purchased it. It was found in the Baths of Caracalla, much injured, at the time of Pope Paul III. (Alessandro Farnese), in 1546. The principal restorations were executed, under the superintendence of Michael Angelo, by Bianchi, who added the head of the Bull, the upper part of the figure of Dirce, a great portion of the figures of Amphion and Zethus, and the whole of that of Antiope except the feet. Thus restored, the group was placed in the court of the Farnese Palace at Rome, where it served to decorate a fountain. In 1786 it was brought to Naples, and placed in the Villa Reale, and thence removed in 1832 to this museum. It is the largest ancient piece of statuary in Italy, and measures 12 ft. by 9 ft. The subject is the revenge of Antiope and her two sons (Zethus and Amphion) on Dirce, for having seduced the affections of her husband Lycus King of Thebes, who, being enamoured of her, had despised and repudiated his queen. Her two sons, enraged at the insult offered to their mother, resolved on tying their victim to the horns of a bull. But Antiope interposed, and prevailed with the young men to restrain the animal, and unbind her rival. Several animals are represented in relief round the base.

In (B 6) are the celebrated *Heracleian Tables*, two oblong plates of bronze, found, in 1732, at Luce, on the bank of the Salandrella, in Calabria, near the site of ancient Heracleia. The first Table, engraved 300 years B.C., records the steps taken to reclaim a field sacred to Bacchus, which had been appropriated by some inhabitants of Heracleia. The second Table records the same arrangements in regard to a field sacred to Minerva. Both inscriptions are in Greek. The reverse side of the latter has on it a Latin inscription, a fragment of the *Lex Servilia*, enacted

B.C. 45, relative to the census, the distribution of bread, and the making of roads: it is a most important document for the ancient municipal laws of Italy.

In (B 7) is the *FARNESE HERCULES, the work, according to the inscription, of Glycon of Athens. It was brought by Caracalla from Athens to adorn his *Thermae*, and was found among their ruins in 1540, but the legs were wanting. Cardinal Alessandro Farnese employed Michael Angelo to supply them, and from his model in terracotta the missing limbs were executed and added to the figure by Guglielmo della Porta. Twenty years afterwards the original legs were found in a well, 3 m. from the baths, on the property of the Borghese family; but Michael Angelo was so well satisfied with the restorations of Guglielmo della Porta that he would not allow them to be replaced. The antique legs remained in the possession of the Borghese family until a few years since, when Prince Borghese presented them to the King of Naples. This celebrated statue represents Hercules resting on his club, which seems to bend beneath his ponderous arms; while the expression of complete fatigue, both in the countenance and limbs, is combined with a display of strength, even in repose, which is perfectly supernatural. Upon the rock upon which rests the club is inscribed the name of the Athenian sculptor Glycon. Few statues of antiquity were so admired by the ancients themselves as the Hercules of Glycon. It was impressed on the money of Athens, and afterwards on the coins of Caracalla: there is reason to believe that the Romans had many copies of the statue executed by their best artists. One of them is in the Palazzo Pitti at Florence, and there is a small bronze copy in the Villa Albani at Rome.

Amongst the inscriptions in this hall is a very curious Calendar (F): it consists of a square block of white marble, on the sides of which have been inscribed the 12 months of the year: at the head of the column of each month is a relief of the corresponding sign of the zodiac, followed

by the name of the month, with the number of its days, the nones, and the mean length in hours of the day and night; the designation of the sign of the zodiac, the name of the tutelary divinity, the most important agricultural occupations of the month, and its principal religious festival. Near the spiral staircase are some public measures for corn, &c., with an inscription showing that they were legalized at the capitol. In the glass case are small plates of bronze, containing forms of discharge (*honestas missiones*) given to Roman soldiers.

To the L., at the end of B 1, is a Corridor of Pompeian Paintings (A 8), the most curious of which, in a recess, is a *square pillar, on the sides of which are represented the different operations of a fuller, found in the House of the Fuller (P). Returning to B 1, some steps on the L. lead to the BASEMENT FLOOR, in which are six small rooms.—I. Plaster casts of funeral slabs from Egypt (originals at Turin).—II. Chinese ivory basket, and various specimens from India, Persia, and Japan.—III. Christian Inscriptions from the Catacombs of Rome, Naples, Capua, &c.—IV. Egyptian Antiquities: Small statue of Isis, with gilt and coloured drapery, holding the sistrum (bronze rattle) in the right hand, and the keys of the Nile in the left (P).—Jupiter Serapis, seated on his throne, with his right hand resting on the head of Cerberus, found in the vestibule of Serapeon at Pozzuoli.—Frog in *paragone*, found in Egypt (B).—Sacred Ibises from the Temple of Isis (P).—Mummy cases.—Statuettes of deities and sacred animals in bronze and lapis-lazuli. Two columns of green Egyptian braccia (P).—VI. A Pastophorus, or Egyptian priest, in black basalt, one of the fine examples of this numerous class of statues (F).—Sepulchral monument in granite with reliefs of 22 figures and hieroglyphics (B); it has the name of Rameses VI.—The so-called Tablet of Isis, with 14 sculptured figures, and 20 lines of hieroglyphics (P).—A celebrated Papyrus, in Greek, which dates from the 2nd or 3rd cent. of our era, as which Schow states to have been found

in a subterranean building at Memphis, with 40 others, enclosed in a box of sycamore-wood. The Greek characters are most valuable for their antiquity. The MS. is written in columns, and contains the names of the workmen who constructed the dykes and canals of the Nile.—Group of a Pastophorus and an Isiac priestess in basalt. In the glass cases are scarabæi, necklaces, &c.

Returning to the ground-floor, we pass across the Gallery of Inscriptions into a large open Courtyard (C), forming the centre of this half of the building, and containing a number of remarkable *Fragments of Architecture*. Traversing this hall, we again reach the vestibule.

We now turn to that portion of the building on the l. of the vestibule containing the

ANCIENT MARBLE STATUES (*Raccolti dei Marmi*). The different objects are constantly being changed about to suit some new principle of arrangement. The first door on the l. of the vestibule from the entrance leads into a long corridor called the

Hall of the Emperors (D 1). Many of the objects are inferior as works of art, but afford a good opportunity of studying the features of the rulers of the Roman World. **Julius Cæsar*, a colossal bust, considered the finest likeness of the great Dictator, who is represented in middle age, his countenance serene and beaming with intelligence (F).—Statue of Vitellius.—Colossal bust of *Hadrian* (F).—Bust of Antoninus Pius.—Heroic statue of Tiberius; and another of the same emperor, holding a cornucopia.—Colossal sitting statue of Claudius, found without the head and arms (H).—Colossal head of Titus.—Marcus Aurelius, a bust with a cloak (F).—Annius Verus, a fine boy's head.—Statue of *Trajan*, the head added by the restorer. It is remarkable for the relief on the cuirass, representing Minerva between two dancing figures (M).—Bust of *Lucius Verus*, curious from the minute workmanship of the beard.—

Statue of *Lucius Verus*, with a head of great expression (F).—Good bust of *Probus*.—*Statue of *Caligula*: interesting from its having been preserved to our time, in spite of all the efforts of the Romans to blot out the memory of the oppressor by destroying every statue or representation of him. This one was found in fragments at Minturnæ, the greater part lying in the yard of an osteria, while the head was being used by the ferrymen on the Garigliano to steady the wheels of the carriages which passed the river in their boat. Brunelli restored the legs, l. hand, rt. arm, neck, and l. ear. The countenance is that of low cunning and meanness; the armour is fine, and embellished with a spirited relief representing a horse (probably the favourite one which Caligula made a senator) pounced upon by a griffin, while a soldier in vain endeavours to hold him by the bridle (C).—*Lucius Verus*, a noble statue, wearing a cuirass decorated with two griffins, and a Gorgon's head (F).—Colossal seated statue in the attitude and costume of Jupiter, restored with a modern head as *Augustus* (H).

From the Hall of the Emperors we pass into a long corridor running along the whole west side of the building, and called

The Portico of the Balbi (D 2). At the end wall, l., statues of *Pyrrhus*, *Homer*, and a *Hunter*.—At the sides, kneeling caryatide figures, in Pavonazzetto marble, with heads and hands of paragone. In the centre, **Equestrian Statue of M. Numerius Balbus the elder*, found in the Basilica at Herculaneum; on the pedestal is an inscription setting forth his name and dignities of *Prætor* and *Proconsul*. The head and hand were missing, and were supplied from another ancient statue.—To the rt., Family of *Balbus*; his mother, a robed statue in Greek marble, and four of his daughters; one of the statues has marks of gilding on the hair. To the l., Busts of celebrated Greeks, many of which are named in Greek: *Euripides*, *Demosthenes*; *Lysias*, *Herodotus*, *Pisidionius*, with a Greek inscription; *Solon*, *Themistocles*, *Archimedes*.—Close by, a good *Hermes*

of *Socrates*, with a Greek inscription.—On a pedestal in the centre, a double *Hermes* of *Herodotus* and *Thucydides*, with a Greek inscription.—Sitting statue of the dramatic poet *Moschion*.—To the l., Busts of celebrated Romans; *Scipio*, *Brutus*, *Seneca*, and many portraits of unknown persons.—Statue of *Vabius Poplicola* (H).—To the rt., *statue of *Marcus Holconius Rufus*, a military tribune, and patron of Pompeii, raised to him by the inhabitants of that city.—The Priestess *Eumachia*, a fine statue erected by the dyers in her Portico at Pompeii.—In the centre, **Equestrian Statue of Marcus Nonius Balbus, the younger*. At the time of the French invasion (1799), while the statue was in the palace of Portici, the head of Balbus was struck by a cannon-ball and dashed to pieces, but the loss was repaired by the sculptor Brunelli, who collected the fragments, and from them made a cast, from which the present head was accurately modelled. The horse is particularly fine.

Turning to the rt., we enter another corridor called the (D 3)

***Hall of the Capolavori** (masterpieces). On the l., *Torso of Venus*, a beautiful specimen of Greek art of the 4th cent. B.C.—*PSYCHE*, a fragment full of feeling, grace, and beauty, found at the amphitheatre at Capua. The surpassing loveliness of the countenance is combined with elegance of form and delicacy of attitude. It would seem that Cupid stood on her right, and they were apparently in conversation.—*Torso of BACCHUS* (F), a masterpiece of art. Nothing can be more elegant than the graceful attitude of the neck and the body, or more soft and true to nature than the exquisite delicacy of the flesh.—Statue of *Antinous*, like that of the Capitol, graceful and life-like, though much restored. There is an air of melancholy about the features, but the limbs are beautifully executed (F).—A semi-heroic statue of *Pallas Athene*, in Parian marble, found at Velletri, and purchased for 7200*l.*, the arms and breast new (F).—Celebrated statue of *ÆSCHINES*, discovered in the Villa of [S. Italy.]

the Papyri at Herculaneum. It is as grand an embodiment of high intellectual power and calm dignity of character as was ever expressed in marble. The countenance is placid and dignified, the curling of the hair and beard graceful, the drapery exquisite. Canova considered it one of the most marvellous monuments of ancient art.—

STATUE OF AGRIPPINA, the wife of Germanicus. She sits in a cushioned chair of simple but elegant form; her posture is easy, graceful, and dignified; her hands are clasped and resting in her lap; the drapery is finely disposed, and the whole expression is that of pensive resignation.—A finely executed bust of *Caracalla*; fully expressive of ferocious passions and habitual cruelty (F).—Striking bust of *Antoninus Pius*, from Cumæ.—Colossal bust of *Junio*, a splendid example of the Homeric goddess.—The well-known bust of *Homer*, a beautiful work of art.—The VENUS CALLIPYGE, found on the site of the Golden House of Nero at Rome. The rt. leg, l. arm, l. hand, and head are restorations.—*Faun carrying the boy Bacchus*, a charming group of Greek workmanship (F), well restored. The Faun holds in his hands the cymbals; his laughing countenance is turned towards the boy, who grasps with one hand the Faun's hair to maintain his position, and with the other holds out a bunch of grapes with a tantalising and yet playful air, while he looks down upon the Faun's laughing face with an arch and affectionate expression, which is nature itself.—Statue of *Adonis*, from the amphitheatre at Capua; a beautifully-finished and finely proportioned Greek work of art, much restored by Cal.

—The celebrated statue of the GLADIATOR, from Herculaneum, perhaps a copy of the spear-bearer of Polycletes, or of the Athenian sculptor Cresilas; it is most beautifully proportioned and remarkable for its noble and at the same time simple and unpretending pose.—Statue of *Venus*, from the amphitheatre at Capua; the nose, arms, and part of the robe were restored by Brunelli, who put a lance in the left hand, and made the right rest on a plaster Love. The goddess is

regarding herself in the shield of Mars, which is resting on her knee ; beneath her foot is his helmet.—The four following figures (F) are supposed to have formed part of the coronation present of Attalus, King of Pergamos, to Athens, in the 2nd cent. B.C. The scenes were arranged in a tableau along the S. wall of the Acropolis ; the first represented the war between the Gods and the Giants, the second the Battle between the Athenians and the Amazons, the third the Battle of Marathon, and the fourth the Overthrow of the Gauls in Mysia by Attalus. The fragments here preserved consist of:—(1.) *The Overthrown Giant* ; over his left arm hangs a panther skin, and his right grasps the hilt of a sword. (2.) *The Dead Amazon* ; she has fallen backwards across the spear that caused her death, her own lying broken beside her, the bared right breast shows the death wound. (3.) *The Fallen Persian* ; the position of the body seems to indicate that he had not fallen suddenly, but sunk gradually down. (4.) *THE WOUNDED GLADIATOR* ; it is full of feeling, and painfully true to nature ; the head probably belonged to another statue. All these statues have been slightly repaired.—Statuette of *Artemis* or *Diana*, in a very archaic style, found in 1760 near Torre Annunziata. There are vestiges of colouring, and the hair appears to have been gilded.—A remarkable archaic statue of *Pallas*, from Herculaneum.—*Orestes and Electra*. The *Orestes* is supposed to be copied from the same original as that which served for the statue of *Orestes* in the Villa Albani at Rome with the name of Stephanos, a pupil of Praxiteles.—*Aristogeiton and Harmodius* (F), a famous group, perhaps copied from the original work by Antenor at the Acropolis of Athens, carried away by Xerxes, 480 B.C., or from that by Kritios, which replaced it ; both statues have been partially restored.

Returning to the S. end of the Hall of the Balbi, we turn to the rt. into a series of halls parallel to it.

Hall of Apollo (D 4).—To the l., statues of *Apollo* ; one of *Apollo Musa-*
tes, in green basalt ; *Apollo* in the act

of repose, bends his right arm gracefully over his head, and suspends his lyre with the left.—Statues of *Ceres*.—Statues of *Jupiter*.—On the rt., Statues of *Diana* ; the *Ephesian Diana*, in oriental alabaster, with the head, hands, and feet of bronze. The characteristic emblems of the *Dea Matrix*, whence arose the epithet of *multimamma*, are well preserved. The head is backed by a solid glory with eight chimæras, and there are three lions on each arm. On the neck are various zodiacal signs, with four winged female figures, supposed to typify the seasons.—Bust of *Jupiter Ammon*, with two small horns projecting from the hair.

Hall of Venus (D 5).—Statues of *Venus* much restored, and many evidently portraits.—Statuettes of *Venus Victrix*.—**Crouching Venus and Cupid*. Sitting statue of *Mars*.—Statue of *Bacchus*. *Bacchus and Ampelus* (restored erroneously as a *Cupid*), a fine group (F) ; the same subject as in the gallery at Florence, but in a better style. *Venus* in a long tunic (painted) holding an apple (P).

Hall of Atlas (D 6).—On the l., *Hermes of Bearded Bacchus* (H).—*Pan* teaching *Bacchus* to play the flute.—*Sitting Silenus*, with cornucopia. —Statues and Busts of *Satyrs*.—**GANYMEDE AND THE EAGLE*, full of grace and beauty beyond almost any other example of the same subject (F).—Charming statue of a sleeping *Cupid*.—**Cupid* entangled in the folds of a dolphin ; a curious and well executed group, but much restored (F).—STATUE OF *ATLAS* sustaining a celestial globe ; a very interesting monument of Roman science, and one of interest to the student of ancient astronomy. Of the 47 constellations known to the ancients, all but 5 may be recognised. The date of this sculpture is probably anterior to the time of Hadrian (F).—*Æsculapius* (F), a fine statue, found in the island of the Tiber at Rome.

Hall of the Muses (D 7).—Statues of *Calliope*, *Mnemosyne*, and *Melpomene*.

all restored. *Urania holding a globe (H).—Statue of *Meleager* in rosso antico. —*Hercules* and *Onphale* (F).

Hall of the Flora (D 8).—*FARNESE FLORA, found in the Baths of Caracalla, and celebrated as a masterpiece of ancient Roman sculpture. Though upwards of 12 feet in height, it is so finely proportioned and so graceful, that the unnatural effect of its large dimensions is not felt. The head, arms, and feet were supplied by Della Porta and Albaccini, who, without any authority, gave it the character of Flora. Visconti thought that it was intended to represent *Hope*. Winckelmann considered it one of the Muses, and others have pronounced it a *Venus* or a *Hebe*. In the centre a large ***MOSAIC OF THE BATTLE OF THE ISSUS**, found in 1831, in the House of the Faun at Pompeii. It represents a battle between Greeks and barbarians, probably the victory of Alexander over Darius. Three figures are conspicuous:—that which is supposed to be the Macedonian King, who, charging bareheaded, in the midst of the fight has transixed with his lance the Persian general before he could mount a second horse, which an attendant had brought to replace the one which has been wounded under him, whilst Darius is hurried away in his chariot, the horses of which are being urged by the charioteer to precipitate flight. One war chariot only is introduced, corresponding with the account of the battle given by Q. Curtius. The colouring is most vivid, but "the highest merit of this work, unique in its kind, is not to be sought for in faultless drawing, or in the expressiveness of each single figure, but rather in the power with which a momentous crisis is presented to us with the slightest possible means. On the rt., by the turn given to the chariot and horses, and by some telling attitudes and gestures, a picture of helplessness and consternation is given which could not be more significant."—*Cic*. The border is in blocks or cubes of black and white. *There is no glass in this mosaic, which has been calculated to contain upwards of 1½ million of pieces.*

Hall of the Vase (D 9).—In the centre is the splendid *Vase of Salpion*, covered with reliefs representing the *Birth of Bacchus*. Mercury is represented consigning the infant child to the nymph Nysa, with Bacchantes and Fauns playing on musical instruments, who are rejoicing at the birth. A graceful wreath of vine-leaves and tendrils surrounds the rim of the vase. Over the central group of figures is inscribed the name of the sculptor, Salpion of Athens. This noble specimen of Greek art was found among the ruins of ancient Formia, in the bay of Gaeta, where it was used by the fishermen to moor their boats: the marks of the ropes are still distinctly visible. It was afterwards removed to the cathedral of Gaeta, where it served as a baptismal font. It stands on a Puteal, with reliefs of Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury (F).—An *old gravestone* with the statue of the defunct and his dog in relief, sometimes called *Ulysses* and the dog *Argos*.—Relief of a *Bacchanalian procession*.

Hall of the Reliefs (D 10).—Helen induced by the Goddess of Persuasion, Peitho, to elope with Paris, a fine work in the Greek style; all the figures, except Cupid, have their names in Greek characters.—Orestes and Delphi.—*Sarcophagus*, with a large relief representing the Battle of the Amazons, brought from Mileto, in Calabria, and considered to be the tomb of Eremberga, wife of Robert the Norman.—*Gladiator Scenes* from Pompeii; beneath two of the figures are the names *Bebrix* and *Nobilior*.—Roman *Sarcophagus*, with a rough relief representing the gods present at the creation of man by Prometheus (P).—*Greek relief representing Bacchus arriving for a banquet with Icarus and Erigona, and called the *Banquet of Icarus*; one Satyr supports the god, while another undoes his sandals; before the door wait Silenus and his companions.—Four figures of exquisite workmanship, supposed to represent Apollo and the Graces, or Alcibiades and the Hetæreæ (F).—Beautiful relief of Orpheus and Eurydice in Hades

with Mercury.—*Puteal*, or mouth of a cistern, with a relief, representing the process of wine-making by Silenus and the Satyrs.—*Sarcophagus*, with a Bacchanalian festival, Bacchus in his car, and Hercules resting upon Iole (F). **Vase* with reliefs of a Bacchanalian procession (H).—Two handsome candelabra, with chimæras, heads of rams, storks, &c. (F).—*Vase* with bacchanalian reliefs in an early Greek style (F). *Pedestal* of Greek marble, erected in honour of Tiberius by the 14 cities of Asia Minor, which here rebuilt after they had been damaged by an earthquake. Each city is represented by a symbolical figure wearing its national costume, and distinguished by the name inscribed below it. It was found during Addison's visit in 1693, in the Piazza della Malva at Pozzuoli.

Hall of the Fragments.—A small room at the end contains altars, basins, architectural ornaments, and numerous legs for tables, of fanciful design. Basin in *rosso antico*; Sphinxes supporting a basin; arabesques of a doorway; two columns of oriental alabaster, and two (spirally fluted) of *giallo antico*—all from Pompeii. Four columns of *Verde antico* from S. Agata dei Goti.

Returning again to the S. end of the Portico of the Balbi, we turn to the l. into the

***COLLECTION OF ANCIENT BRONZES**, containing the most renowned and interesting bronze castings in Italy. This art was first practised in Egypt, and came probably through Assyria to the Greeks, who perfected it. The value of the metal excited the cupidity of rulers in all ages, and we owe the beautiful specimens here collected to the eruption of Vesuvius, which guarded for a long time, beneath lava and ashes, the treasures of Herculaneum and Pompeii. Those found at the latter place are much discoloured.

First Hall (E 1). *Animals.*—*Colossal head of a horse*, one of the noblest specimens of Greek art which have been preserved to our time. There is a tradition that the body was melted

down to form bells for the Cathedral in 1322, but it is more probable that the head was originally cast just as it is. Statue of one of the Horses from the Quadriga of Nero found beneath the ruins of the Temple of Hercules at Herculaneum.—Two deer, the size of life, very graceful and full of nature (H).

Second Hall (E 2). In the centre a flying Victory (H).—*Small statue of *Venus Anadyomene*, found at Nocera.—*Statue of **ALEXANDER THE GREAT** mounted on Bucephalus; one of the most interesting objects in the Museum. Alexander is a noble figure; the head, divested of the helmet, and bound simply with the royal diadem, is full of heroism and animation. The horse is quite equal to his rider in energy and vigour; the trappings elaborately worked, inlaid with silver ornaments (H). Equestrian statue of an *Amazon* (H).—*Bacchus and Ampelus*, from the House of Pansa (H), a very elegant small group, with silver eyes, standing on a semicircular base, inlaid with a garland of silver olive-leaves.—A *Fisherman*, holding in his left hand a basket, from the House of the Mosaic Fountain (P).—*Silenus* bearing a weight, wonderfully expressive of laborious effort.—***STATUE OF NARCISSUS**, 2½ ft. high, found at Pompeii in 1865; one of the most perfect specimens of Greek work in bronze.—The *Dancing Faun*, wonderfully typical of animal delight; it was found in 1831 at Pompeii in the House of the Faun.—Small statue of *Fortune*, with the attributes of *Isis*; a beautiful work of art in the highest state of preservation. The pedestal and ornament on the head are inlaid with silver (H).—Various busts and small figures, and an Etruscan looking-glass, with mythological scenes on the reverse.

Third Hall (E 3). ***SLEEPING FAUN.** The right arm bent back over the head, the disposition of the limbs, and the opened lips, are beautifully true to nature, and indicative of the deep sleep which follows active exercise (H).—***MERCURY IN REPOSE**, nearly life-size. The figure inclines gently forward;

the limbs are in the soft bloom of early manhood; the proportions are perfect, and the sweet expression most beautiful (H).—*Seneca*, with glass eyes, a speaking and most intellectual head, with ragged locks of hair falling over the brow (H).—Two *Discoboli* in the act of watching the direction of the *discus* which they have just thrown; most spirited and life-like figures, full of natural grace and expression (H).—**DRUNKEN FAUN* reposing on the lion's skin, and imitating with his fingers the music of the castanets (H).—Small *Statue of Apollo*, holding in one hand a lyre, and a plectrum in the other; the eyes are of silver. The features are so perfectly feminine, that it has been called the *Hermaphrodite Apollo* (P).—Bust of *Livia*, with an artistical coiffure or wig (*galerus*), of excellent workmanship (H).—Heroic statue of *Augustus* deified, holding the sceptre in his right, and the lightning in his left hand, in imitation of *Jupiter* (H).—Heroic statue of *Claudius Drusus*. The ring on the finger of the left hand bears the distinctive *lituus* of Roman nobility (H).—Colossal statue of *Nero Drusus* in sacrificial robes, remarkable for its fine drapery, &c. (H).—Six *actresses* or *dancers* (H), found in the theatre. The finest is the one fastening her garment at the shoulder.—A half statue of *Diana*, found with that of *Apollo*, in the Forum at Pompeii: they are both probably by the same hand.—Busts of the philosophers *Heracitus* and *Democritus*.—Bust of *Archytas*, his head bound with the national fillet of Tarentum (H).—Fine and well-preserved busts of *Ptolemy Philadelphus*, and of *Ptolemy Soter*, both wearing the diadem (H).—*Ptolemy Alexander* (H). *Ptolemy Apion*.—Bust of *Berenice*; one of the finest and most graceful portraits in the gallery. When exhumed in 1756, the eyes and lips were encrusted with silver, of which the traces are still visible (II).—*Claudius Marcellus*, so called.—Bust of **PLATO*, in the best style of Greek art; one of the finest bronze heads in the world.—Bust of *Æl. Lepidus*, very life-like.

Fourth Hall (E 4). Equestrian Statue

of *Nero* (P).—Bust of *Scipio Africanus*, from the Villa of the Papyri (H), "the true type of an old Roman." *Head of a Gladiator*, with the artist's signature.

THE COLLECTION OF ARMOUR is arranged in cases. I. *Greek arms*, consisting of bronze helmets from Pæstum and Ruvo; suits of armour from Canosa; horse-trappings from Ruvo; and spear-heads from Pæstum. II. *Italian arms*, consisting of helmets from Herculaneum and Pompeii; spears from Pozzuoli, and standards from Bovianum. III. *Gladiators' arms*. A helmet, with reliefs of the deaths of *Priam* and *Cassandra*, and the flight of *Æneas* (H):—a round shield, with relief of a *Medusa* head, crowned with an olive garland, inlaid in silver; slings, daggers, silver and bronze buckles, &c.

Returning to the great vestibule, and ascending the stairs, we reach the

Entresol, containing the most recently discovered Pompeian frescoes, together with other curiosities, terracotta, and objects from Cumæ.

POMPEIAN FRESCOES.—A subject bearing a strange resemblance to the Judgment of Solomon.—Europa.—Death of *Laocoon*.—*Thisbe* and *Pyramus*.—*Iphigenia*.—*Jason* and *Pelias*.—*Polyphemus*.—*Bacchus* and *Ariadne*.—*Danae* and *Perseus*.—Wine party.—*Medea* boiling a ram.—Amphitheatre at Pompeii.—*Mars* and *Venus*.—*Theseus* and *Ariadne*.—*Pan* and the *Nymphs*.

CINQUECENTO OBJECTS.—Alabaster reliefs of the Crucifixion, with six Passion scenes, and the Evangelists, of the time of King *Ladialaus*, presented by his sister *Joanna II.* to the monks of *S. Giovanni Carbonara*.—Bronze busts of *Ferdinand* of *Aragon* and of *Charles V.*—A series of mediæval seals; a globe in brass, brought from the East as a present to *Cardinal Borgia*, and described by the astronomer *Toaldo*; it bears an Arabic inscription;—a bronze patera, used as an armlet, with two

Arabic inscriptions;—a plaque in marble representing Night, by Thorvaldsen.

TERRA COTTA.—This extensive collection is arranged in 3 rooms. The 1st Room contains principally specimens of the coarser vessels connected with domestic economy. In one of the presses is a fine bowl with low reliefs in red Arezzo ware, and with the hospitable inscription, *BIBE, AMICE, DE MEO.*—In the 2nd Room, in the recess of one of the windows, are two *Gliraria*, or cage vases, in which the ancients fattened dormice (*glires*) for the table. Also several lids of Etruscan sepulchral urns in terracotta, each having recumbent figure; and two colossal statues of Jupiter and Juno, or *Æsculapius* and *Hygeia*, found at Pompeii; puteals, or mouths of cisterns, with reliefs. On one of the walls are the celebrated Volscian reliefs found at Velletri: they are unfortunately mere fragments, but in a fine early or Etruscan style: they represent warriors on horseback and in chariots; traces of painting still exist on them. In one of the presses is a curious collection of money-boxes (*Salvi Denari*), from which coin cannot be withdrawn without breaking the vessel, a mode used by children and the lower orders to deposit their savings: in one of these vases are the hoardings of an inhabitant of Pompeii, 18 centuries ago, consisting of several coins of the reign of Vespasian. The collection of earthenware lamps, in such general use in Roman times, is very extensive; one for 10 circular wicks, and another in the form of an ancient galley, are elegant. A series of *ex votos*, or offerings for cures effected—amongst them a human head strongly studded with pustules of small-pox—chiefly discovered about Calvi, the ancient Cales.—In the 3rd Room the presses are filled with reliefs in terracotta, small busts, votive figures, legs, arms, statuettes and numerous unpainted vases, some with Etruscan forms.

Recrossing the great stairs, we reach the

CUMÆAN COLLECTION, formed by the

late Prince of Syracuse, and purchased by the Prince of Carignano, who presented it to the Museum. It consists exclusively of objects discovered in excavations made at Cumæ, principally of vases in terracotta, and bronzes.—In the 1st Room are many specimens of ladies' ornaments, such as combs, toothpicks, a paper-knife, and some good Greek jewellery.—In the centre of the 2nd Room, a head or mask in wax, found in a tomb, and supposed to be the portrait of its occupant. Here also are some objects in glass and crystal. One of the vases in terracotta, in the Italo-Greek style, with reliefs of 12 figures representing the combats of the Amazons and Lapithæ, is particularly worthy of notice. There are several fine Italo-Greek vases.

The 3rd Room has some excellent cork models of temples, and copies of Pompeian drawings.

FIRST FLOOR.

At the top of the stairs, in the left or W. wing of the museum, is the

Collection of Coins, containing about 80,000 specimens. In the first room, Greek; second and third, Roman; fourth and fifth, mediæval and modern; sixth, dies of the old Mint and a library of books on numismatical subjects. A large gold coin of Augustus, in the sixth division on the l. in the 2nd Room, is very remarkable. The fine pavement is from Herculaneum, Pompeii, and Stabie.

The very extensive **COLLECTION OF ANCIENT GLASS** consists of upwards of 4000 specimens, including almost every article into which glass is capable of being moulded. Among them are wine-bottles, plates, water-jugs, cups, decanters, cruets, tumblers, urns, chalices, scent-bottles, pots of rouge and perfumes, funnels, bottles of medicines, fruit-dishes, necklaces, and cinerary urns. The window-glass found in the Villa of Diomed (P) shows how early its use had become essential to domestic luxury. Among the vases is a blue one of remarkable beauty, containing human

ashes, discovered in a tomb attached to the House of the Mosaic Columns (P) in 1837. The reliefs representing vintage scenes, are in white enamel. There is a flat vase with a handle in the same kind of glass, on a stand ; and a very fine though broken specimen of a tazza, in the centre of the room.

The RESERVED CABINET, to which ladies are not admitted, contains some very beautifully executed statuettes and carvings of an indelicate description, probably caricatures, together with some wall paintings of hasty execution, scratchings on stucco, and a few Mosaics.

In the second large room of the Picture Gallery (see below) is a bronze tabernacle, with eight scenes from the Passion in high relief, by *Jacopo Siciliano*. It formerly belonged to the Certosa at Rome, and was adorned with precious stones and marbles.

The centre of the fourth room is occupied by a walnut cabinet which once surrounded the Sacristy of S. Agostino degli Scalzi, and dates from the end of the 15th cent. It now contains a superb *collection of **Mediæval Carvings**, comprising sacramental vessels, and figures in wood and ivory ; crucifixes, amber caskets, crystal bowls, caskets, a few specimens of Majolica, and some handsome blue pottery, with the arms of a Cardinal Farnese upon it. Near the window is a splendid bronze chest, known as the *Cassetta Farnese*, adorned with reliefs and oval intaglios on rock crystal, representing the Combats of the Amazons, the Centaurs, and the Lapithæ, Meleager and Atalanta, a procession of the Indian Bacchus, a Race in the Circus, and a Naval Action between Xerxes and the Greeks : they were executed by *Joannes de Bernardi*, of Castel Bolognese. Beyond the last Picture Room is the

COLLECTION OF SMALLER BRONZES (L). These, nearly 14,000 in number, are chiefly from Pompeii, and bring before us the objects in every-day use by the inhabitants of an Italian city at the beginning of the Christian

era. The most remarkable specimens are placed in the centre of the rooms.

First Room (L 1). In the centre,—On an old table, a table-urn, with boiler, the lid ornamented with a head of Mercury. The celebrated **Candelabrum* from the Villa of Diomed, one of the most elegant specimens of an antique lamp yet discovered. It stands 3 ft. high. On a rectangular plinth rises a rich pillar, surmounted by a capital. On the front of the pillar is a comic mask, and on the opposite side the head of a bull, with the Greek word Bucranion. From the extreme points of the abacus four ornamented branches project ; the lamps which now hang from them, though ancient, are not those which belonged to the stand, and were not found with it. The pillar is not placed in the centre, but at one end of the plinth. The plinth is inlaid with silver, representing vine-leaves, grapes, &c., the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with a fire upon it ; on the other a Bacchus, with his thick hair plaited and bound with ivy. He rides on a panther, and has his rt. hand in the attitude of holding reins ; with the l. he raises a drinking-horn. This lamp is placed on an old table of variegated marble.—*Iron stocks* found in the quarter of the soldiers at Pompeii, consisting of a set of square spaces for the legs on a horizontal bar, closed by another movable one ; four skeletons were found with this instrument of punishment, and are supposed to have belonged to prisoners at the time the town was overwhelmed. A portable stove, in the form of a mediæval castle, having towers at each corner, with a compartment for heating water ; the machicolations are supposed to have been used to support spits over the central brazier. In the presses :—A number of *lamps* and *lampstands*, of remarkable variety and grace of form, some with handsome reliefs.—Two *bisellia*, in bronze, with inlaid ornaments in silver, and heads of horses and swans, of beautiful workmanship.—A *triclinium*, used by the Romans

at their meals.—A beautiful *tripod* for a brazier, each arm ornamented with winged sphinxes, and the rim of the brazier itself decorated with reliefs of flower-wreaths and bulls' heads.—A fine *tazza*, or flat bowl, with inlaid flowers in silver.—A *pulvinar lectisternium*, inlaid with silver and red mastic.—A marble table, enclosed in a bronze rim, and supported on very graceful legs, on each of which is a figure in relief, holding a rabbit.—A winged Victory, on a globe, holding a trophy in the right hand, the whole supporting a marble slab.

Second Room (L 2). *Weights and measures* of serpentine, lead, and porphyry; on the lead ones are the inscriptions *Eme* and *Habebis*; a pair of scales has its beam graduated with a movable weight attached to it, to mark the fractional parts; one of the steelyards is marked on the beam with Roman numerals from x to xxx, and bears an inscription stating that it had been compared with the standard in the Capitol during the reign of Vespasian. Several of the counterpoises of these steelyards present forms of interest; one of them is in the form of a bust of Rome Triumphant, wearing a helmet on which are small figures of Romulus and Remus. Locks, door-handles, swords, sacrificial vessels. *Kitchen utensils*, such as cauldrons, saucepans, frying-pans, flesh-hooks, moulds in the form of hares, rabbits, birds, &c.; an egg-boiler with 29 holes. In the centre a large cork model of the excavations at Pompeii, on a scale of 1 to 100. A Roman *congius*, or measure of capacity, bearing also an inscription of having been verified at the Capitol in the 6th year of the reign of Vespasian. In the presses:—*Surgical instruments*, differing little from many now in use; one is very similar to the *speculum uteri* which was invented as a new instrument in modern times.—*Writing materials*, which comprise numerous ink-vases with remains of ink; one of which with seven faces, found at Turricium, the modern *Terlizzi*, in the province of Bari, has on it the seven divinities

that presided over the days of the week, inlaid in silver; it is probably of the time of Trajan. Amongst the other objects of this class are—the *calamus*, the style and its case, the *tabulæ* or tablets covered with wax and separated from each other by a button or umbilicus, which prevented the pages touching when closed, and a reed cut in the form of a modern pen.—*Musical instruments*, comprising the flute, the sistrum, cymbals of brass, and a singular clarinet without lateral holes, but surrounded by metal tubes.—*Tesserae*, or tickets for the theatre, bearing numbers.—*Bells for cattle*, fish-hooks, &c.—The *articles for the toilet* comprise mirrors of metal, pins, ivory bodkins, rings, necklaces, combs, earrings, bracelets, hairpins, bullæ, and pots for rouge.—A very curious instrument of seven tubes in ivory covered with bronze, similar to the modern bagpipe of the Abruzzi mountaineers, or *Zampognari*, found in the barracks at Pompeii.—A drinking-cup for libation, with a stag's head, the eyes inlaid with silver.—Two beautiful double-handled water-pots, with silver inlaying; on one handle the name of the owner, Cornelia Chelidon, from Herculaneum.—A very curious vessel for heating water, on the principle of our modern tea-urns, having a space for charcoal in the centre.—Other articles in these rooms include loaded and ordinary dice, door-hinges of bronze, locks, keys, latches, bolts, door-handles richly worked, screws; metal articles of horse trappings, and harness, bridles, stirrups; kitchen pots, sieves, tongs; children's toys, &c.—Near the window are:—Two curule chairs, one of bronze gilded; and several leaden vases, used for collecting water.

A *triclinium*, consisting of five bronze bedsteads, inlaid with silver; three money-chests, strongly bound in iron and bronze, and decorated with bronze figures in relief.

Next follows a

COLLECTION OF GOLD AND SILVER ORNAMENTS, VASES, CAMEOS, AND GEMS (F.)—

Among the objects in silver are a

vase from Herculaneum, with reliefs representing the Apotheosis of Homer.—Silver mirrors, with reliefs of victories.—A very curious *sun-dial* in the singular form of a ham; on its surface are engraved the names of the months, and certain lines to enable the observer to determine the hour by the projection of the shade cast by a style upon them.—Another remarkable specimen appears to have been a *reading-glass*, or concavo-convex lens.—Three very handsome *tripods* or incense-burners.—Two very beautiful cups with rich foliage in high relief.—Two small vases with reliefs of male and female centaurs and lovely Cupids.—A series of silver vessels found at Pompeii, in the House of Meleager.—A collection of rings from the Greek tombs of Armento in the province of Basilicata.—A collection of plate, including jelly-moulds, dishes, &c., discovered at Pompeii in 1836.—Upon a marble pedestal are two very beautiful Greek *earrings*, discovered near Taranto.

The objects in gold comprise a chain, armlet, necklace, matrimonial ring, and earrings, found with a female skeleton in the House of Diomed at Pompeii.—Armlets with serpents' heads, from the same place.—Graceful *brooches* with small figures of Bacchus and other divinities.—A series of gold articles from the tombs at Ruvo, celebrated for their Etruscan vases, consisting of a lady's necklace formed of heads of the bearded Bacchus, acorns, &c.—Earrings richly chased.—Two small coloured smalt bottles, on handsome gold stands, to contain perfumes.—A handsome *necklace* from S. Agata dei Goti, the ancient *Saticula*.—Rings from Herculaneum and Pompeii, one with the finger-bone of the wearer still in it.—Several Roman *bullæ* worn round the neck by patrician boys.—An elaborately worked *circlet* in gold, for the head, set with garnets, from Frassana.—*Ibez* or *bouquetin*, in massive gold, from Edessa in Asia.—Gold-leaf, necklaces, earrings, fibulæ, hair-pins, &c.—Upon a pedestal stands the large *gold lamp*, discovered near the sea-gate at Pompeii in 1863.

Before the window is the celebrated

* *Tazza Farnese*, in onyx or sardonyx, considered as the most precious object of its kind that has been preserved to us. It consists of a shallow cup of 8 inches in diameter, richly decorated with reliefs both within and without. Outside it is ornamented with the head of Medusa, covering the whole surface; within is a richly sculptured group of seven figures.

Here also is a very rich series of cameos, intaglios, rings, &c.—*Venus at the bath*, with 6 figures, in sardonyx.—*Victory in a car*, in agate.—A very beautiful cameo, representing *Jupiter destroying the Titans*, with the name of the artist, Aphenion.—Fine head of Medusa.—Iola with the club of Hercules.—Copy of the part of the Toro Farnese group which represents the son of Antiope releasing Dirce from the bull's head.—Good head of *Augustus*, and one of *Tiberius* in paste.—Excellent likeness of *Galba*.—Ajax and Cassandra.—*Perseus*, with the name of the artist, Dioscorides.—*Artemis reposing*, with the name of the artist, Apollonius.—Cornelian in the form of a bulla, with heads engraved upon it.—Cornelian with the head of Apollo, surrounded by the 12 signs of the Zodiac. Several specimens of onyx and cornelian prepared for the work of the cameo engraver. A very rich collection of *finger-rings*. One from Ruvo has a large but coarse emerald: the stone is pierced with a cavity, in which poison is supposed to have been secreted.—A massive gold ring with a fine male head, probably of Marcus Brutus, with the name of the Greek artist Anaxilas beneath: it was discovered in a Roman tomb near Capua.—One ring has an historical interest, a cameo with a comic mask; when discovered at Pompeii, Charles III. had it mounted as a ring, which he wore for years. On embarking to assume the crown of Spain, he took it from his finger, saying he would carry away nothing from the kingdom he had governed so long, and ordered it to be replaced in the Museum.

THE SANTANGELO COLLECTION (J)
was purchased from the heirs of the

late Count of that family, long one of the ministers of Francis I. It has been very tastefully arranged by Cav. Fiorelli. In the **First Room** are the Italo-Greek vases; a *Patera* of unusually large dimensions on a stand in the centre of the hall; an extensive series of *Rhytons*, or drinking-cups in the form of heads of animals of every kind, &c. In the **Second Room** have been arranged the bronzes, Greek and Roman armour, ancient glass, terracotta figures, and lamps. In the **Third Room** are presses containing Greek and mediæval coins (not exhibited), and in open cases are a series of cast tokens in copper, denominated *Æs Grave*, of the several towns of Italy; and medals of the Popes, other Italian sovereigns, and of celebrated national characters. Around have been placed some good Etruscan vases; and on the walls are some *mosaics* of Mercury, Hope, a cockfight, and a panther.

THE COLLECTION OF ETRUSCAN OR ITALO-GREEK VASES (K) contains about 4000 specimens, all from Southern Italy and Sicily, but none from Pompeii. They consist principally of painted vases found in tombs. A very full catalogue of them will be found in Monaco's *Complete Handbook to the Naples Museum*. The choicest specimens are placed upon pedestals. The seven rooms are paved in ancient mosaics, all greatly restored. The 1st, or **Circular Hall** (K 1) contains several of the smaller vases from Southern Italy, the ground in general black, the paintings white or coloured; the large black vases with gilding on the neck, in the form of an Etruscan necklace, are from Cumæ, closely resembling those from Cyrenaica in the British Museum.—In the centre of the room, on an old mosaic table, is a large vase, found at Armento, on which is represented Gods presiding over the feasts of the *Ambervalia*.—Three vases in the style of those from Cervetri, with rude black and red figures arranged in zones; one with representations of lions, antelopes, and other animals.—In the presses are several for domestic use in coarse black ware, similar to those found at Cervetri,

Chiusi, and Sarteano, in Tuscany. **2nd Room** (K 2).—The mosaic, here from the villa of Diomed in Pompeii, represents flowers and naval emblems.—*Marsyas* sentenced to be flayed alive (a red vase). Three-handled vase, representing ten male and female acrobats. **3rd Room** (K. 3).—The floor a handsome black and white mosaic from Pompeii Vases chiefly from Apulia and the Basilicata. An *Olla* (jar) with a priestess sacrificing to Bacchus; on the reverse, a Bacchanalian dance.—*Marriage of Bacchus and Ariadne*.—*Battle of Greeks and Amazons*, remarkable for the large size of the figures.—In the presses around is a fine collection of *pateræ*, or shallow vases with handles, many having representations of fishes and animals; there is a splendid pair with white wreaths of vine-leaves.—A beautiful *Balsamario*, or bottle-shaped vase, with reliefs of the flaying of *Marsyas*, *Apollo* and the *Muses* looking on.—The vase in the collection, 5 ft. 8 in. high, and 7 ft. 2 in. in circumference, the principal subjects being combats of the Greeks and Trojans, of *Achilles* and *Penthesilea*, &c., from Ruvo.—The fifth wall-case contains remarkable Greek vases with paintings of warriors in chariots, black figures on red ground.—*Theseus* slaying the *Minotaur*; *Hercules* conquering *Eryx*; on the l. is a warrior with "*Trinacria*" on his shield.

On another large vase from Canosa are paintings representing the sacrifice at the death of *Patroclus*; the funeral pile, with the words *Πατροκλου Ταφος*, "the tomb of *Patroclus*," on it; whilst a human sacrifice has been made, and other victims await their fate, *Achilles* pours out libations; on one side the body of *Hector* is seen attached to the car that was to be drawn three times round the bier. The *Burning of Troy*, with the leading incidents of the closing scene of the *Iliad*. At the altar is *Priam*, prepared to receive the death-blow from *Pyrrhus*, while the dead body of *Polites* lies at his feet; *Hecuba* is sitting disconsolate on the ground, and *Ulysses* and *Diomed* stand by, spectators of the scene. Beyond this group is *Ajax* threatening *Cassandra*.

with death, as she clings to the Palladium for safety. In the distance, Æneas is seen with Anchises on his back, and leading Ascanius to the ships. This vase, which is perhaps the pearl of the collection, was found at Nola, enclosed in a rough terracotta outer case, and in as good preservation as the day it came out of the potter's furnace. It is marked with the Greek word ΚΑΛΟΣ three times repeated to signify how beautiful it was considered by the ancients: it contained human ashes.—A fragment of a large vase, with a portion of a composition full of spirit and anatomical expression, of the Titans attempting to reach Olympus.—A small *Balsamario* from Locri, with a lovely female figure playing upon a lyre, with the inscription, *Καλεδοκες*, "How pretty you are." **4th Room** (K 4).—Vases from the province of Bari. The white and black mosaic on the floor represents sea monsters and dolphins, surrounded by the walls of a town, and a fisherman with his landing-net in the centre. On pedestals,—Ajax and Cassandra, vase with Gorgon head handles, from Ruvo.—Andromeda, from Bari.—The celebrated **Darius vase*, from Canosa; the paintings on it represent Darius meditating the conquest of Greece, with Jupiter and Pallas above assuring Greece of their support: below is seen the minister of Darius, seated at a table, receiving the subsidies from certain towns, and holding a tablet, on which is written in Greek characters "8 talents." On pedestals—Dædalus and Icarus—Cupid in a car, from Cumæ.—Hercules in the garden of the Hesperides, and the death of Archemorus, son of Lycurgus, King of Thessaly, and Eurydice, with Greek inscriptions from Ruvo; the handles Gorgon heads. **5th Room** (K 5).—Pavement of pretty patterns in bright colours from Stabiae.—Orestes taking refuge from the Furies in the temple of Apollo.—Perseus and Andromeda.—In the window, two colossal vases, one of which is remarkable for the terracotta reliefs on its neck and handles. On a pedestal—a *Balsamario*, or bell-shaped vase, with paintings representing the story of Cadmus and the dragon; there are

several figures, with their names, and that of the painter, Asteas.—Orestes and Electra sitting on the tomb of Agamemnon, with their names in Greek letters. Combat with the Amazons on one side, and Theseus and Antiope on the other. In the last wall-case, a fine collection of *patera*. **6th Room** (K 6).—Pavement of fragments from Pompeii and Stabiae. Near the window are two small models of tombs from St. Agata dei Goti and Paestum, showing how the vases of the collection have been found.—In the presses are specimens from the Basilicata, Terra di Lavoro, in an inferior style of art. **7th Room**.—Ænomaus sacrificing before his race with Pelops. Above, three divinities with Ganymede.—Achilles dragging Hector round the walls of Troy.

THE LIBRARY (*Biblioteca*) occupies the large central saloon of the upper floor of the Museum, 200 ft. long by 70 ft. broad, and 14 smaller rooms in the S.E. wing on the same floor. Open from 9 A.M. to 3 P.M. daily, Sundays and holidays excepted. The entrance is by a door near the E. end of the façade, to the rt. of the principal entrance to the Museum. There is a room for readers. Books are not lent out. No recommendation or introduction is required for admission. There are catalogues for reference, and the usual regulations for the use of the books. In the large hall is a remarkable echo.

The number of **Printed Books** is upwards of 200,000, among which may be mentioned the earliest edition of Bartolo's *Lectura super Codicem*, the first book printed in Naples in 1471 by Sixtus Reissinger; Æsop in Latin and Italian, printed by Reissinger (1485), with engravings on wood;—the Latin work of Janus Marius, on the Propriety of Old Words (1475), printed by Mathias Moravius;—a Missal, printed by Moravius in 1477;—many other works printed at Naples in the 15th cent. The Library is rich in Aldine editions and collections of works printed by the Etiennees, Giunti, Grifi, Elzevirs, Barbou, Baskerville, Foulis, Bodoni, &c.

There are about 4500 **Manuscripts**, the most noteworthy of which are: Greek Testament, referred to the 10th cent.;—the *Alexandra* of Lycophron; the *Paralipomena* of Homer, by Quintus Smyrna (1311).—Latin Bible of the 13th cent., in 2 vols., called the *Bibbia Alfonsina*, presented by Alfonso I. to the monks of Monte Oliveto;—the *Codex* of St. Prosper of Aquitaine;—the *Institutiones Grammaticæ* of Charisius Sospiter (8th cent.);—the fragments of the Treatise of Gargilius Martialis *De Pomis*, a palimpsest discovered by Cardinal Mai;—the *Commentarium* in D. Dionysium Areopag. de Cœlesti Hierarchia et de divinis Nominibus, in the handwriting of St. Thomas Aquinas;—various illuminated Missals and Breviaries;—the celebrated Farnese Missal, called *La Flora*, from its beautiful miniatures of flowers, fruits, and insects;—the *Minturno* and two other dialogues of Tasso;—the Correspondence of Paulus Manutius and Cardinal Seripandi respecting the publication of the Scriptures;—and the works of St. Thomas Aquinas and other Fathers:—the unrivalled *UFFIZIO* of the Virgin, written by *Monterchi*, and illustrated with miniatures by *Giulio Clovio*, which he executed for Cardinal Alessandra Farnese at the cost of nine years' labour, and which may be called the gem of illuminated works.

THE COLLECTION OF PAPYRI (M), in a series of rooms in the l. wing, excites the strongest interest, not merely for the intrinsic value of the ancient writings, but also for the skill with which masses of blackened matter, buried for centuries, and changed by the action of air and moisture into what were at first considered to be sticks of charcoal, have been unrolled and successfully deciphered. Nearly the whole collection was discovered in 1752, in a villa at Herculaneum, in a small room which had evidently been a library, for the papyri were ranged in presses round the walls of the apartment. The workmen destroyed those which were first discovered, thinking that they were mere pieces of charcoal; but on the opening of

this room the remarkable arrangement of the rolls excited curiosity, and led to the discovery of Greek and Latin words. The whole collection in the villa was then carefully preserved, and deposited in the Royal Museum at Portici, together with seven inkstands of various forms, a stylus and its case, bronze busts of Epicurus, Zeno, and Hermachus, bearing their names in Greek letters, and other articles which were found in the same apartment. The first person who suspected the real character of the papyri was Paderni, who, in a letter to our countryman Dr. Mead, expressed his conviction that the supposed sticks of charcoal were MSS. altered by the action of the fire. A long time elapsed after this discovery was verified by further observations before any practical means of unrolling the papyri was devised. The papyrus was formed of thin laminæ of the vegetable tissue of the rush whose name it bears; and these laminæ were pasted together so as to form a long narrow sheet varying from 8 to 16 inches in breadth. The surface was polished with some hard substance, and the ink was then applied with a reed or *calamus*. This ink, however, being a simple black fluid, without a mordant, was liable to be effaced by the application of moisture. The utmost skill and caution were therefore necessary in unrolling the papyri to preserve uninjured the writing upon their surface. Mazzocchi tried in vain the plan of placing them under a bell glass in the sun, believing that the moisture and heat would detach the leaves. Padre Piaggi at length invented an ingenious machine for separating and unrolling them, which, although tedious in its operation, is still used as the best that has yet been suggested. Sir Humphrey Davy visited Naples for the purpose of ascertaining whether the resources of chemistry could not be made available in discovering a more expeditious and certain process of unrolling. After analysing several papyri, he tried various experiments with more or less success, but at last relinquished the undertaking. The number of papyri now exceeds 1750, of which about 500 have

been successfully unrolled. Several volumes of the transcripts have been published. No MS. of any known work has been discovered; and so far as the examination has yet advanced, the library seems to have consisted chiefly of treatises on the Epicurean philosophy. Two books of a *Treatise de Naturâ*, by Epicurus, and some on Music, on Vice and Virtue, and on Rhetoric, by Philodemus, a philosopher from Syria, who appears to have visited Rome in the time of Cicero, are the most important of these discoveries. Nearly all the MSS. have lost their first leaves, but the titles are repeated at the end. They are written in columns containing from 20 to 40 lines in each, and without stops or marks of any kind to indicate the terminations of sentences or the divisions of words. The letters of the Greek MSS., with the exception of the ω , are all capitals; some of them are peculiar in form, and bear accents and marks of which all knowledge has been lost. The Λ , Δ , E , A , M , P , and Σ , as Winckelmann pointed out nearly a century ago in his letter to Count Bruhl, differ in character from all other examples of ancient writing with which we are acquainted. The columns are from 3 to 4 inches in width, and are separated from each other by spaces of about an inch; they are also in some cases divided by red lines.

A number of bills or contracts on two tablets (dyptychon) or three tablets (triptychon) were discovered in Herculaneum in 1876, and have been removed here: specimens are in course of publication by the director of the Museum.

A very curious fragment, consisting of a portion of volcanic ashes, on which is impressed a piece of a papyrus from Pompeii, is the only literary fragment yet discovered in that city; it appears to belong to a legal document relative to the transfer of property.

The Collection of Food contains several articles of household use—dates, walnuts, figs, pine-kernels, pomegranate-seeds, eggs, oil desiccated, a purse with coins of the reign of Vespasian, &c., a loaf of bread on which is im-

pressed the baker's name, Q. CRANIUS, and several of the eighty loaves discovered in a baker's oven at Pompeii in 1862. Portions of nets, with the needles used in making them; jars, in earthenware and glass, containing oil, olives, and grain; corks for bottles; and a slab with spatula which belonged to a Pompeian apothecary. There are also several carbonized remains of wearing apparel, of ropes, nets, sea-shells, such as tritons, cones, cypreae, &c., still preserving their colours. In one of these presses is a purse, containing coins of the reign of Claudius, found with a skeleton in a house at Pompeii, and in another a large specimen of Amianthus tissue, used in burning and collecting the ashes of the dead—it was found in a cinerary urn near Vasto, in the Abruzzi.

PICTURE GALLERY. — **Amberger**: Portraits of Francis II. of France and Mary Queen of Scots at 14 and 13.

Andrea da Salerno: SS. Benedict, Placidus, and Maurus, with the Great Doctors of the Church below.—*Adoration of the Magi; "distinguished by firm drawing, and light but warm colouring."—K.

Andrea da Salerno (School of).—A Dominican Saint.

Andrea da Velletri: Virgin and Child with Saints, Annunciation, Baptism, and Descent from the Cross; a curious triptych of 1336.

Andrea del Sarto: Portrait of Clement VII. — The famous copy of Raphael's *PORTRAIT OF LEO X., sitting at a table, and attended by Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi. It appears that when Federigo II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture, then hanging in the palace of the Medici, that he begged the Pope to present it to him. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, unwilling that Florence should lose so fine a work of art, employed

Andrea del Sarto to paint an exact copy, which was sent to Mantua. "We miss in the Naples 'Leo' the perfect keeping, ease, grandeur, modelling, and relief of form; the peculiar flavour of art which distinguish Sanzio from del Sarto."—*C. and C.*

Annibale Caracci: Caravaggio represented as a hairy savage, offering fruit to a parrot. The artist smiles at his rival from a corner.—Two small Holy Families.—Angels with Censers.—Pieta.—Holy Family with St. Francis, painted upon a slab of alabaster; on the reverse, the Annunciation.

Baldassare Peruzzi: Portrait of the Engraver Gian Bernardo.

Boltraffio: The Child Jesus and S. John.

Botticelli: *Virgin and Children, with two angels.

Breenberg: Ruins at Sunset.

Brueghel (Pieter): The allegory of the penitent deceived by the world, represented by a man stealing the purse of an aged friar.—The Blind leading the Blind.

Brueghel (Velvet): Festival at Rotterdam.

Byzantine School: Jesus rising from a chalice.

Calabrese: Return of the Prodigal, "whose antecedents are evidently regarded by the painter as something very pardonable."—*Cic.*

Cesare da Sesto: Adoration of the Magi; full of mannerism, and with much useless and oppressive richness in the accessories.

Civetta: Youth with the order of the Golden Fleece (called *Memling*).

Claude Lorrain: Sea-piece, with effect of sunset.—The Grotto of Egeria, one of his finest works—"almost too cool for Claude," *Cic.*; the groups of figures in it are attributed to *Filippo Lauri*.

Correggio: The *ZINGARELLA (gipsy girl) or "Madonna del Coniglio" (rabbit), a most beautiful and touching composition. It represents the Madonna resting during the flight into Egypt, with the infant Saviour sleeping in her lap; above are angels in a cloud of palms. "Correggio here

brings out the maternal element with a certain passion, as though he felt he could give no higher meaning to his type."—Holy Family, with the sleeping Child.—*MARRIAGE OF ST. CATHERINE; one of the happiest examples of the grace and harmony of colour for which Correggio was remarkable. "That the Child should look up questioningly to the mother at the strange ceremony, is quite a feature in the manner of Correggio, who could never conceive children other than *nates*," *Cic.* St. Catherine holds the palm-branch of martyrdom in her right hand, while the sword lies upon the block on which she kneels.

Cosimo Rosselli: Marriage of the Virgin.

Criscuolo: The Trinity contemplating the Nativity, in five compartments.

Domenichino: The Guardian Angel; a beautiful picture, spoilt by the shortness of the principal figure.

Donzelli (Pietro): Crucifixion.—S. Martin, with Satan disguised as a beggar.

Donzelli (Pietro and Ippolito): Virgin and Child between SS. Sebastian and Anthony of Padua. Below, 12 half-lengths of the Apostles.

Dutch School: Skating Scene.

Ferd Bol: Portrait of Stevens the painter.

Ferrarese School: Portrait of a youth (1505).

Filippino Lippi: Annunciation, with SS. John Bapt. and Andrew.

Flemish School: S. Jerome with the lion (1436), attributed to *Hubert Van Eyck*, but considered by *Frizzoni* as the product of "one of the Neapolitans affected by Flemish influence." *C. and C.* consider it to be the finest and best example of the pure Flemish style in Naples: "the grouping is masterly, the saint is stern and admirably dressed in cloth of drooping fold, the lion is grand in the calm of his repose."

Florentine School: Virgin and Child with a bird (1484).—Virgin and Child with a Bishop and S. Peter, who receives the keys.—Fresco of the Virgin and Child.—Close by are three early Christian frescos supposed to date from

the 6th cent.; they represent figures from a large composition of an Agapé or love-feast, and were found in the Catacombs of S. Gennaro. The heads are painted with much spirit; the remainder very inferior.—S. Eleutherius enthroned (1484).—Virgin and Child.

Fra Bartolommeo: Assumption with SS. John Bapt. and Catherine.

Francia (attrib.): Virgin and Children.

Frumentis: Charles Duke of Calabria and Robert of Sicily personifying two of the Magi.

Garofalo: Descent from the Cross; "deep and quiet in expression." *Cic.*

Gentile da Fabriano: The Virgin in glory; above, the Saviour.—Pope Liberius tracing the foundations of S. Maria Maggiore (by *Masolino*.)

Ghirlandaio (Dom.): Virgin and Child.—Virgin and Child, with SS. Leonard and Jerome.—Virgin and Children, with two angels.

Giovanni Bellini: Portrait.—Transfiguration; the effect of light on the central figure admirable, and the North Italian landscape very beautiful in the mellow of an autumn dawn.—Boy in profile, with red cap and mantle.

Girolamo da S. Croce: Martyrdom of S. Laurence.

Giulio Romano: The "Madonna del Gatto," one of the finest of Giulio's works. It is a repetition of Raphael's Holy Family, called "The Pearl," in the Museum of Madrid.—"The additions made by the pupil are mere desecrations, such as the cat, the transformation of Elizabeth into a gipsy," etc.

Guercino: S. Peter weeping, with a pocket handkerchief.

Grundmann: Saw-grinder.—Shoemaker.—Spinner. All on copper.

Lambert Lombard: Crucifixion.

Lombard School: A curious triptych, representing the Nativity, Visitation, and Adoration of the Magi.

Lorenzo di Credi: Holy Family in Adoration, with two angels.

Lucas Cranach: The Adulteress before Christ, a small replica of a painting at Munich; according to Burckhardt, one of the best examples of the subject.

Lucas van Leyden: Portrait of Maximilian I.

Luini: Virgin and Child.

Mantegna, St. Euphemia (1454)—"almost an imitation of a marble statue, . . . fleshy, admirably drawn and foreshortened, but dimmed in colour by age and neglect," *C. and C.*—"the earliest and perhaps grandest conception of ideal beauty ever attained by him."—*Cic.*

Marco Pino da Siena: Adoration of the Magi.

Masaccio: His own portrait.

Matteo da Siena: Massacre of the Innocents; "among the most ludicrous excesses of the 15th cent."—*Cic.*

Mazzola (Filippo): Virgin and Child, with SS. Clara and Agnes.—Pietà.

Mengo: Ferdinand IV., aged 12.

Miccio Spadaro, or *Domenico Gargiulo*—a series of four pictures, interesting only in an historical point of view. Revolution at Naples in 1647, the principal figure being Masaniello on horseback. Plague-scenes of 1656 in the Piazza del Mercatello; the views of Vesuvius at the period are interesting. Portrait of Masaniello smoking. Court of S. Martino during the Plague of 1656, filled with the principal brethren and numerous citizens; among them are Miccio Spadaro himself and Salvator Rosa. Above are the Virgin and St. Bruno interceding with the Saviour, who sends St. Martin to drive away the Plague, personified by a haggard woman.

Mierevelt: Portrait of a young man holding a roll of paper.

Milanese School: Virgin and Child, with two donors.

Moretto: Our Saviour bound; a fine little work in the painter's broad silvery manner, modelled with extreme care.

Neapolitan School: Virgin and Child, with an angel.

Neri di Bicci: Virgin and Child, with S. Anna.

Old German School: *Crucifixion.—Descent from the Cross.—Entombment.—*Adoration of the Magi; a large Triptych.—Portrait of a Cardinal; "excellent, unfortunately much washed out."—*Cic.*

Pacchiarotto: Virgin and Child,

with SS. Sebastian and Mary Magd. (1510).

Palma Vecchio: *Virgin and Child, with SS. Jerome, Catharine, John Bapt., and two donors. The most successful of Palma's "holy conversations . . . a noble composition sparkling with light in the dresses and landscape . . . there is no truer or more interesting reflex of nature than we find in the quiet of the scene, the sprightliness of the Child, the candour of the saints, and the reverence of the donors."—*C. and C.*

Parmigianino: Portrait of Amerigo Vespucci.—*Portrait of the Marchese San Vitale, misnamed Columbus.—Two Boys laughing.—The city of Parma, as Minerva, embracing Alexander Farnese.—Young prince of the house of Farnese.—Holy Family.—*Portrait of a young girl.

Perugino: Virgin and Child.

Pesello: Boy-martyr.

Pinturicchio: Assumption.

Pollajuolo: Virgin and Children; round.

Polidoro da Caravaggio: Christ bearing the Cross (1534). "Here for the first time vulgarity is regarded as an essential condition of energy."—*Cic.*

Raffaël: *Holy Family, "La Madonna del divino Amore," painted for Leonarda da Carpi.

Raffaël (School of): *Portrait of the Cav. Tibaldeo.—Portrait of Card. Passerini. Of the several copies from Raffaël, the best are Nos. 20 and 28, both in the Bridgewater Gallery.

Rembrandt (School of): *Portrait.

Salvator Rosa: Disputation in the Temple. He "paints the most brutal people round the helpless child."—*Cic.*—Parable of the Mote and the Beam.

Santafede: Virgin and Child, with S. Jerome and the Blessed Peter of Pisa.

Sassoferrato: Nativity.—Christ in the Carpenter's shop.

Schedone: Charity.

Schiavone: Christ before Pilate. "The head of Pilate is admirable."—*K.*

Schongauer: Adoration of the Magi,

with S. Anthony the Hermit; three panels.

Sebastiano del Piombo: Holy Family, on slate.—Head of a youthful monk. Considered by C. and C. to be a portrait of Pope Clement VII., "executed with surprising clearness and force of character and expression."—Portrait of Clement VII., misnamed Alexander VI.; "magnificent in treatment."—*K.* *Madonna covering up the Sleeping Child, a picture of great celebrity and beauty.

Sieneſe School: Virgin and Child with the two St. Johns. Two angels crown.

Simone Papa: SS. Michael, Jerome, and Giacomo della Marca, with the two donors Bernardino Turbola and Anna di Rosa. "Quite of a low-class Flemish treatment. . . . The scene is in a landscape of Flemish minuteness and finish."—*C. and C.*

Sodoma: *Resurrection; "distinguished by the beautiful forms of the angels, and by a highly animated expression."—*K.*

Solario (Antonio): Virgin and Child, with SS. Peter, Paul, Sebastian, Asprenus, and other saints. According to C. and C., of the 16th cent.; the figures heavy, the colour dark-brown, the style of the ornamentation and grouping of the Madonna and Child Umbrian. The Madonna is a portrait of Queen Joanna II. (1414-1435); the female figure behind St. Peter the daughter of Colantonio del Fiore, to win whose hand Solario became an artist; the last figure at the extreme l., behind the mitred St. Asprenus, the painter himself; and the old man behind St. Sebastian, Colantonio.—Virgin and Child, with two angels.

Spada: Cain and Abel; "in true hangman style."—*Burckhardt.*

Spagna: Holy Family (oval).

Spagnoletto: St. Sebastian (1651); "remarkable as the last picture of his, painted with feeling."—*Cic.*—St. Jerome startled from his prayers by the sound of the last trumpet.

Teniers: Violin player.

Titian: *Danaë and Cupid; painted for Duke Ottavio Farnese, in 1548.—Pope Paul III., a half-length figure.

sitting in an arm-chair.—Philip II. of Spain; a masterpiece of portraiture, powerfully expressive.—Penitent Magdalen.—Paul III., with two of his nephews (unfinished).

Torrido: Portrait of an old man; "clumsy, and not beautiful."—*Morelli*.

Vaccaro: St. Anthony of Padua with the Child Jesus.

Vandyck: Portrait.

Venetian School: Portrait of Antonello, prince of Salerno (called *Giorgione*); a replica of a fine *Della Vecchia* in the gallery at Edinburgh. There is another replica at the Brera.—Boy-prince in profile.

Venusti: Small copy of Michel Angelo's Last Judgment, painted under the direction of the master himself, who esteemed it so highly that he presented it to Cardinal Farnese.

Verrocchio: S. Jerome.—S. Mary Magdalen.—S. Anthony of Padua.—S. Francis.—S. Clara.—S. Bernardino.—S. Louis.—The Assumption.

Vivarini (Bart.): *Virgin and Child, with SS. Nicholas, James, Louis, and a bishop (1469).

Vivarini (Luigi): Virgin and Child, with SS. Francis and Bernardino (1485).

Westphalian School: *Nativity, with numerous figures and a landscape (called *A. Dürer*), dated 1512.

Zelotti: Virgin and Child, with saints.

Opening out of the Correggio Cabinet is a room containing in 227 portfolios a rich Collection of Engravings formed by Count Firmian, Minister of Maria Teresa, formerly in the library at the royal palace. In the same presses are three good engraved silver plates attributed to *A. Carucci*; and on the walls some cartoons of men in armour attributed to *Michel Angelo*, a Venus and Cupid by the same master, a Holy Family, and Moses at the Burning Bush, by *Raphael*, and other drawings by *Caracci*, *Domenichino*, *Correggio*, *Mazzola*, and *L. di Credi*. Also three busts of Pope Paul III. by *Giuliano della Porta*, and one of Dante in bronze, said to have been taken from a cast after death. In the centre, *Her-

[*S. Italy.*]

cules strangling the Serpents, a beautiful 15th-cent. bronze, with reliefs of the twelve labours below.

***SAN MARTINO** (D 4). This celebrated Carthusian convent, now suppressed, and converted into a Museum, contains numerous works of art of no great value or importance, but is well worth a visit for the sake of its fine position and magnificent view. Adm. as at the Museo Nazionale.

The easiest way of reaching San Martino from the lower part of the town is to take the Wire-rope Rly. from the Rione Amedeo or from Monte Santo (fare 25 c.). The Steam Tramway which passes along the Corso Vittorio Emanuele stops to set down passengers close to the several points where donkeys stand on hire for the remainder of the ascent. Carriage from the hotel, 1½ fr.; two horses, 2½ frs.

In the Court, which has a well adorned with columns, are inscriptions, sarcophagi, and various fragments. Crossing it we reach an archway, and turn to the rt. into the vaulted laboratory, hung with banners. Opening out of this on the l. are two halls, the first of which contains some good works of Salvator Rosa, with many indifferent paintings by late Neapolitan artists, and the State Barge of Charles III.; in the second hall are battle-pieces and a State Coach, used by Victor Emanuel on entering the city in 1860.

Returning to the Court, we enter a long Corridor, half way down which, on the l., is a room containing *Models of Italian Fortresses*, including S. Elmo, S. Martino, Gaeta, Trani, Monopoli, Bari, and Aquila. Opposite, on the rt., a passage leads to the ***Presepio**, called by the guides *Life in Naples*, a most interesting representation of the Nativity, with modern Neapolitan surroundings. At the end of the Corridor are the ***Cloisters**, a grand quadrangle, with 16 Doric columns of white marble on each side, and statues of saints by *Fansaga* and *Vaccaro*. Immediately to the l. on entering, a passage leads to the

Church, begun in 1325 by order of

Charles Duke of Calabria, but entirely rebuilt and reduced to its present form towards the middle of the 17th cent. It is approached by the small Audience Room, or *Sala del Colloquio*, and the Chapter-house, the frescoes on the roof of which are by *Corenzo*, and the wall paintings by *Finoglia*. The interior of the church is richly decorated with coloured marbles. The frescoes of the Ascension on the roof of the nave, and the twelve Apostles between the windows, are by *Lanfranco*. Over the principal entrance is a Deposition in oils by *Stanzioni*, which, it is said, had become rather dark, and Spagnoletto persuaded the monks to allow him to wash it. Instead of cleaning it, he injured its effect by using some corrosive liquid. The result is still apparent, for Stanzioni, on being informed of this treachery, refused to retouch the painting, declaring that it should remain a monument of Spagnoletto's enmity. It "is splendid even in ruin: equal to the most feeling pictures of *Van Dyck*, and in its noble keeping and foreshortening of the dead body excelling all Neapolitans, including Spagnoletto," *Cic.* At the sides, Moses and Elias, by *Spagnoletto*, who also painted the twelve Prophets in the angles between the chapel-arches. The Choir is entered by a low screen inlaid with choice jaspers. The frescoes of the vault are by *Cav. d'Arpino*. The Nativity at the end is one of *Guido's* best works, but he died before it was completed. On the l. wall, the Last Supper, by *Spagnoletto* (1651), and the Washing of the Feet, by *Caracciolo*; on the rt., the Last Supper, by *Stanzioni*; and the Institution of the Eucharist, by pupils of *Paolo Veronese*. The marble ornaments of the church were designed by *Fansaga*, who sculptured the *rosoni* or colossal rosettes on the pilasters at the entrance to the chapels, in grey granite: the beautiful pavement in marble mosaic is by the Carthusian *Presti*. The high altar was designed by *Solimena*.

The Chapels are full of indifferent works in oil and fresco by Neapolitan artists of the 17th cent. In the 2nd on the rt. a picture by *Andrea Vaccaro*

represents the rebuilding of Lincoln Cathedral.

On the l. of the choir is the beautiful Sacristy. The roof was painted by *Cav. d'Arpino*; the Ecce Homo is by *Stanzioni*; Peter's Denial, by *Caravaggio*; and the Crucifixion, by *Cav. d'Arpino*. The presses are in fine tarsia-work, with carved reliefs by *Bonaventura Presti*. The Tesoro adjoining contains the *DEPOSITION FROM THE CROSS, the masterpiece of *Spagnoletto*, over the altar; and on the vault the Triumph of Judith by *L. Giordano*, said to have been painted in 48 hours, when he was 72 years old. The history of the Brazen Serpent on the vault over the altar is by the same artist. In the presses around are numerous relics, tastefully arranged. Returning to the Cloisters, we pass to the

Museum.—Room I. Silver cups, marble ornaments, and a reliquary.—II. Majolica of late 17th-cent. date, from the Abruzzi.—III. Venetian glass, ivory carvings, vestments, and porcelain.—IV. Looking-glasses with painted figures.

Hence we return through Room II. to Room VI., which contains groups of china from Capodimonte in Neapolitan costume. On the rt., seated in a recess, is a startling and life-like figure of the Dominican Fra Rocco (§ 11).—VII. The best of the Majolicas, representing various subjects from Scripture and Mythology.—VIII. Military costumes under the Bourbons. The remaining rooms contain modern pictures and specimens of silk work.

At the S.E. corner of the Cloisters is the *Belvedere, which commands a magnificent view of the whole city of Naples, its Bay, and the rich plains stretching towards Nola, backed by the distant Apennines.

Museo Civico Filangieri (F. 3), opened in November, 1888 (adm. on Tues. and Sat. from 10.30 till 1.0), was formerly the residence of Angelo Como, but served as a Dominican convent from 1587 to 1806. On the ground-floor is a valuable collection of weapons and armour, and on the 1st floor various

objects in bronze, glass, sculptured wood, ivory, and enamel, together with a number of pictures, and a library of 10,000 vols.

§ 21. LIBRARIES—ARCHIVES.

Biblioteca Nazionale (see *Museum*).

Biblioteca Brancacciana, attached to the church of S. Angelo a Nilo (E. 3), founded in 1675 by Cardinal Francesco Maria Brancaccio, Bishop of Capaccio. It is open to the public for two hours before sunset daily, Sundays and holidays excepted. It is especially rich in works on jurisprudence, and contains about 70,000 printed books, and 7000 MSS.; the latter consisting chiefly of valuable documents relating to the history of Naples.

Biblioteca dell' Università, founded in 1823 by means of a collection formed in the suppressed monastery of Montoliveto out of the Taccone library and those of suppressed convents. It is open to the public on the same days and at the same hours as the Nazionale. The number of books has increased from 35,000 in 1860 to 140,000, by the purchase of new works, and appropriations from the libraries of recently suppressed convents. There is a valuable collection of works of the 15th cent., and a series by the early printers of Naples.

Biblioteca dei Gerolomini, attached to the Oratory of S. Filippo Neri (E, F, 3), was founded in 1720, with the purchase of the Valetta library. It is open to the public on the same days as the other libraries, from 9 to 11 A.M. It contains 18,000 printed books, and 60 MSS. Among its MSS. is a *Seneca* of the 14th cent., with illuminated miniatures, attributed to Lo Zingaro.

Biblioteca del Municipio, in the Town Hall (E. 5), has been formed of books taken from the late King's private library in the Pal. Reale, and from those of suppressed religious communities. It is the most easy of access

of all the public libraries, and is the only one open in the evenings.

The **Biblioteca Fusco**, in the Vico Grotta della Marra, is remarkable for its numismatic collection, including a complete series of the coins of the Two Sicilies from King Roger to Ferdinand II.; a series of all the coins of the Lombard duchies, and mediæval republics of Southern Italy; and an interesting collection of medals and tokens of the Neapolitan nobility.

The **Archives** (*Grande Archivio Generale del Regno*) are kept in the apartments of the suppressed Benedictine Monastery of SS. Severino e Sosio (F. 3). Adm. on application to the resident Director. The collection is divided into four sections,—1. Historical and diplomatic, contained in the Sala dei Documenti Diplomatici, and consisting of documents dating from the beginning of the 8th century to the close of the Spanish viceroyalty, during the periods of the dukes of Naples, Salerno, and Amalfi; of the Norman dukes and kings; of the Swabian, Angevin, Aragonese, and Spanish sovereigns, &c. Among the most remarkable documents are:—the original code or "constitutions" of the Emperor Frederick II.;—and a portion of a register kept by the same sovereign, written on cotton paper in 1239–1240;—the Acts of the sovereigns of the house of Anjou, amounting to 380,000 documents alone, which were formerly preserved at the Mint, and hence called the *Archivio della Zecca*;—the deed by which Ferdinand of Aragon bestowed on the poet Sannazzaro his property on the Mergellina;—and a great number of charters and diplomas from suppressed monasteries. The oldest roll is a conveyance of land in A.D. 703. 2. Financial. 3. Judicial. 4. Municipal.

§ 22. PALACES—VILLAS.

Palazzo Reale (E. 5). Fee of 50 c. to the porter, who will send an attendant with the visitor to the office between 11 and 1, where a ticket is
G 2

procured gratis, giving admission also to the royal domains of Capodimonte, Astroni, and Caserta. 1 fr. to the attendant.

This palace was begun in 1600 by command of Philip III., during the viceroyalty of the Count de Lemos, from the designs of *Domenico Fontana*. The front, 520 ft. long, presents the Doric, Ionic, and Composite orders in the pilasters of its three stories; the Doric of the ground story, in Fontana's design, formed an open portico, with three entrances flanked by columns of granite from the Isola del Giglio. Many of the arches have been walled up to give solidity to the building. The first and second floors have on each front 21 windows. The principal court has a double row of porticos. The palace was partly destroyed by fire in 1837, but was afterwards repaired and enlarged by Ferdinand II. On the N. side is a small garden adorned with a *Statue of Italia*, in commemoration of the political events of 1860. A handsome *STAIRCASE, constructed in 1651 by the viceroy Oñate, of noble design but cold in colour, and ornamented with works of modern sculptors, leads to the state apartments. The *THRONE ROOM is richly furnished; the tapestries were worked at the Albergo dei Poveri in 1818; the reliefs represent the different Neapolitan provinces. The dining-hall is also a handsome apartment. There are some large vases of Sèvres and Dresden china, a few busts from Herculaneum, and some tapestries. The most celebrated picture is an *Adoration of the Magi by *Donzelli*, formerly attributed to Van Eyck. There is also a portrait of Piero Luigi Farnese by *Titian*, a replica of the Usurer, by *Marinus*, and a portrait by *Vandyck*. On the second floor are the private apartments occupied by the Royal family, which contain some pictures by *Rubens* and *Miel*, and many of modern artists.

Palazzo Reale di Capodimonte (E. 1) is open daily from 10 to 4, with an order to be obtained as above, or from a banker. Fee, $\frac{1}{2}$ fr. to the porter, 1 fr. to the attendant. It was begun

by Charles III. from the designs of *Medrano*, and stands upon a hill, commanding an extensive view of the city. The palace was a favourite retreat of the court, and is a vast rectangular building, enclosing large courtyards. The rooms—55 in number—are spacious, and are decorated with modern paintings. A large quantity of the biscuit and painted Capo di Monte porcelain is exhibited in two of them, and the dining-room has a fine marble pavement found in the villa of Tiberius at Capri. On the 1st floor is the *Armeria* (Armoury), a very extensive collection, embracing all descriptions of defensive weapons from the 13th cent. to the present. They are arranged in a great number of halls, in a semi-chronological order. Amongst them the most worthy of notice are—the armour of the Norman king Roger, of Ferdinand I. of Aragon, of Alexander Farnese, and of Victor Amedeus of Savoy; the swords given by Ferdinand I. to Scanderbeg, and by Louis XIV. to his grandson the Duke of Anjou on his mounting the throne of Spain. The collection of Oriental arms is very rich, and that of modern European weapons very extensive. Here also is the ornamental Cradle presented by the city of Naples to Queen Margherita when Princess of Piedmont in 1869.

The grounds are about 3 m. in circuit. They are beautifully situated, and well laid out; part in the formal style, with a thick wood of evergreen oaks; and part in the English park style, with winding drives.

Palazzo Arcivescovale (Archbishop's Palace), near the Cathedral (F. 3), erected in the 13th cent., and entirely restored in 1647. In the great hall is an ancient Neapolitan almanac, found in the 18th cent. on one of the walls of S. Giovanni Maggiore.

Palazzo Carafa, in the Strada S. Biagio de' Librai (F. 3), built by that branch of the Carafa family which bore the title of Princes of Montorio. Paul IV., and his nephew Cardinal Carafa, by whom the facade and cornice

were added, were born in it. The lower part of the building is now converted into shops; but the beautiful cornice remains.

Palazzo Fondi, in the Strada Medina (E. 4), built from the designs of *Vanvitelli*. It contains a gallery of pictures (for adm. apply to the prince), among which are four landscapes by *Salvator Rosa*; the portrait of Marini, the poet, by *Caravaggio*; and portraits of the Genoese family of Marini by *Vandyck*.

A little further up the street is a statue of the composer *Mercadante* (1870).

Palazzo Gravina, now the Post Office (E. 4), though despoiled of its original proportions, is still a fine building. The barbarous attic above the fine old cornice, and the Doric gateway of white marble, are modern additions. The palace was built at the close of the 15th cent. by Ferdinando Orsini, Duke of Gravina, from the designs of *Gabriele d'Agnolo*.

Palazzo Maddaloni, a massive pile, in the Toledo (E. 4). The doorway and the stairs were designed by *Fansaga*. The interior, which contains a hall of fine proportions, is now occupied by the Banca Nazionale.

Palazzo del Municipio (E. 5), begun in 1819 by Ferdinand I., and completed in 1825 by Francis I. from the designs of Luigi and Stefano *Gasse*. It covers nearly 200,000 square feet of ground, and contains 6 courts, 846 apartments, and 40 corridors. The principal vestibule contains statues of King Roger, and Frederick II. In the Exchange, or Borsa, which forms a part of the ground-floor, is a statue of Flavio Gioia, the reputed inventor of the compass.

Palazzo Miranda (D. 5), in the Piazza de' Martiri (open from 12 to 2 P.M.; adm. on presenting card; $\frac{1}{2}$ fr. to the porter), built in 1780 by *Barba* for the Duchess of Miranda, is now the property of the Prince of Ottajano. On the first floor is a small picture gallery

(1 fr.). In the first room, St. Jerome in the Desert, by *Spagnoletto*: in the 2nd room, the Marriage of St. Catherine, a triptych in the Flemish style, attributed to *Albert Dürer*: in the 3rd room, the Banquet of the Gods, and an allegorical painting of the Triumph of Beauty, by *Rubens*: in the 4th room, Joseph and Potiphar's wife, by *Guido*.

Palazzo Monticelli, in the Strada Bianchi Nuovi: an interesting specimen of the domestic architecture of the 15th century, attributed to *Antonio Bamboccio*. The ground-floor, with its façade still decorated with the *lilies* of the house of Anjou, and the feathered Pen, the armorial cognizance of its founders, was built by Antonio and Onofrio di Penna in 1406. This palace was long inhabited by the celebrated mineralogist Don Teodoro Monticelli, and contained his rich collection of Vesuvian productions, which was purchased by the University and our British Museum.

Palazzo Sansevero, on the E. side of the Piazza S. Domenico (E. 3), built in the 16th cent. from the designs of *Giovanni da Nola*, but afterwards remodelled. In 1878 one of its balconies gave way, and the Duchess of Sansevero, who was watching a procession, was thrown into the street and killed on the spot. The northern front of the palace fell in September 1889, but the chapel (see p. 51), remains entire.

Palazzo Santangelo, in the Str. di S. Biagio dei Librai (F. 3), was begun in the 13th cent., from the designs of Masuccio I., and restored in 1466 by Diomede Carafa, Count of Maddaloni. The sculptures of the beautiful doorway in marble, designed by *Agnolo Aniello del Fiore*, are characterised by their delicacy and grace: as well as the original inlaid wooden doors, they bear amidst their carved ornaments the arms of Diomede Carafa.

The late Marquis Santangelo restored the palace, and filled it with a collection of antiquities and pictures. The former are now in the museum (Santangelo Collection), but the paint-

ings remain. Admission to the gallery by application to the marquis. Among the pictures are:—in the 2nd Room, the Madonna with St. Andrew and St. John, by *Santafede*: in the 3rd Room, 5 Landscapes, by *Salvator Rosa*: in the 4th room, an Entombment, by *Vandyke*; Garland-maker at the window, by *Albert Dürer*, with monogram and date, 1508, and the words *ich pint mit vergis mein nit*: in the 5th Room, Portraits of Rubens and himself together, by *Vandyke*; Portraits of d'Avalos, Marquis of Pescara, and Vittoria Colonna, by *Sebastiano del Piombo*—"The treatment is facile and able; but for feeling and power this is not one of the happiest efforts of its kind."—*C. and C.*; Holy Family, attributed to *Ghirlandajo*, but, according to *C. and C.*, by *Filippino*—"The feeling in the Virgin's head, the fresh and somewhat entire colour, the free execution, reveal Filippino's talent."—*C. and C.*; the Assumption of the Virgin, by *Michael Wohlgemuth*, painted for the family of Volkamerin of Nuremberg, and dated 1479.

Villa Maucicoffre, a short distance W. of Capodimonte, commands a fine view in every direction.

§ 23. DRIVES AND RIDES IN THE IMMEDIATE ENVIRONS OF NAPLES.

DRIVE 1.—The Strada di Piedigrotta—Grotta di Pozzuoli—Virgil's Tomb—Fuorigrotta—Bagnoli. On leaving the Chiaia where it divides, the *Str. di Piedigrotta* ascends to the rt. through a deep cutting in the tufaceous rock to the entrance of the

1½ m. **Grotta Vecchia di Pozzuoli**, a tunnel excavated in the older volcanic tufa, nearly due E. and W. It is now closed for traffic, having been superseded by the Grotta Nuova (Rte. 10). The tunnel is 750 yards long, 22 feet wide, 25 feet high at the E. entrance, and 69 feet in the centre. It is ventilated by two circular air-shafts, which pierce the roof in an oblique direction. *Seneca, who passed through it on his way from Baia to Naples, describes it as a long prison, so full of*

dust and mud and so gloomy that there was nothing but "darkness visible." Petronius describes it as being so low that it was necessary to stoop in passing through. In the middle ages it was believed to be the work of Virgil. Petrarch says that in his time the people regarded it as formed by the magic incantations of the poet. In the 15th cent. it was enlarged by Alfonso I., who lowered the floor, opened the two air-shafts, and raised the roof at the extremities. In the 16th cent. Don Pedro de Toledo paved it. Charles III. renewed the pavement and repaired the roof and sides in 1754.

A short distance before reaching the Grotta at its E. end, just beyond the church of S. Maria di Piedigrotta, is the entrance to the steps in the rock on the l. leading to the

Tomb of Virgil (entrance, 1 fr.). The Tomb is in the form of a Roman *Columbarium*, consisting of a chamber about 15 feet square, with a vaulted roof, and three lights. In the walls are 10 niches for cinerary urns, a doorway and what appears to have been a larger niche in the ruined wall opposite the entrance. Virgil had a villa on the shores of Posilipo, in which he wrote the Eclogues and the Georgics. The *Æneid* also was written either in this villa or at Naples. After finishing the 12th Book, and before he had revised the poem, he set out by sea for Greece to meet Augustus on his return from the East, a voyage which Horace has invested with a melancholy interest by that touching ode in which he prays that the ship may bear him safely to the Attic shores,

Sic te diva potens Cyprî,
Sic fratres Helena, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quas tibi creditum
Debes Virgillum, finibus Atticis
Reddas incolumem, precor;
Et servas animas dimidium mea.

Od. i. 3.

Virgil met Augustus at Athens, but, being attacked by illness at Megara, he was obliged to return to Italy. He landed at Brundisium in a very feeble state, and died there a few days after.

wards, B.C. 19. His ashes, at his request, were conveyed to Naples for interment, but the precise spot where they were deposited is not mentioned by any contemporary writer, and the various references often quoted from Statius, Martial, and other poets afford no evidence as to the site of the Tomb. From the earliest period of the revival of letters the tradition, however, which places it in this grotto has been unbroken, and we know that it was accepted without question by all the great masters of Italian literature. Petrarch was accompanied to the spot by King Robert, and he is said to have planted a laurel upon it. Boccaccio acknowledged the truth of the tradition by renouncing in the presence of the Tomb the mercantile pursuits to which his father had destined him. There is evidence that the Tomb was perfect in 1326, and that it had nine small columns supporting a marble urn, with the well-known inscription on the frieze:—

Mantua me genuit, Calabri rapuere, tenet
nunc
Parthenope; cecini pascua, rura, duces.

The following was placed here in 1554:—

Cui Cineres? Tumuli hæc Vestigia? Condi-
tur olim
Ille hic qui cecinit pascua, rura, duces.

Whatever doubts may exist as regards the authenticity of the Tomb, it has become venerable by the homage which men of genius during six centuries have paid to it; and where such pilgrims have trodden, posterity will regard the spot as one of those consecrated sites upon which has been fixed the seal of immortality.

The *view from the Tomb is justly celebrated, but it may be enjoyed equally well by ascending the road from the Mergellina for about 50 yds.

At the W. extremity of the Grotta is the village of (2 m.) **Fuorigrotta**, where several roads branch off. The 1st turn on the rt. joins the new road by Orsolone to Capodimonte. The second leads to **Pianura** (Drive 4). The 3rd branches off about $\frac{1}{2}$ m. farther to the **Lago di Agnano** and to **Astroni** (Drive 3). At the W. end of Fuori-

grotta is the little church of S. Vitale, in which *Giacomo Leopardi*, the poet, is buried, with a simple monument erected to his memory in the porch (1837). Not far from the church are two inscriptions.

4 m. **Bagnoli**, a rapidly growing and favourite bathing-place, lies in a fertile valley that supplies Naples with its earliest vegetables, and derives its name from its two warm mineral springs (104° Fahr.), containing a large amount of muriate and bicarbonate of soda, with free carbonic acid gas. Bagnoli was the birthplace of the physician **Sebastiano Bartolo**, the reputed inventor of the thermometer.

DRIVE 2.—Mergellina—Str. di Posilipo—Villa of Vedius Pollio, and other ruins — Grotta di Seiano — Nisida. (This can be combined with Drive 1, going one way and returning the other.) The road on the left hand, after leaving the Chiaia, proceeds along the *Mergellina*, and is called **Str. Nuova di Posilipo**. It was constructed in 1812-1823. Beyond the Mergellina, on the rt., is the *Villa Angri*, and further on, to the l., the picturesque ruins of the **Palazzo di Donna Anna**, built in the 17th cent. by *Fansaga* for Donna Anna Carafa, the wife of the Viceroy Duke of Medina. An interesting work on the strange ill-fate which has befallen this unfinished villa ever since its erection has been written by *Volpicelli*. The road winds round the hill by a gentle ascent through villas and gardens. On the l., in front of the Marine Hospital, is a group of S. Francis, Columbus, Giotto, and Dante, erected in 1883. After passing on the l. the *Rocca Romana*, *Rocca Matilde*, *Delahante*, and *Minutoli Villas*, a road on the l. (3 m.), passing by the entrance to the *Villa de Melis*, or *Palazzo delle Cannonate*, the residence of Hackert the painter in the last cent., and by the *Villa Gerace*, descends to the *Capo di Posilipo*, the Phalerum of the Greeks, from *φάλαρις*, a gull, whose Latin name, *mergus*, is supposed to have been the origin of that of Mergellina. The little church of S. Maria del Faro is

supposed to occupy the site of the ancient Pharos. Close by was found the bust of the youngest son of Asinius Pollio. Boats can always be hired here for Naples. Farther on, a road on the rt., crossing the highest ridge of Posilipo, falls into the road of the Vomero. 4 m. from Naples, just before reaching a deep cutting, a path turns off the S.W. side of the hill, under the *Punta di Coroglio*, affording a great variety of views. By following this path we reach the Villa Mazza, which contains a collection of Latin inscriptions found among the ruins, the fragment of a column, and the niche of the cella of a temple. Lower down is the little island or rock called *La Gajola*, covered with ruins. Against the opposite cliff, close to the sea, are remains of what is supposed to have been the Temple of Fortune, or of *Venus Euploea*. The spot is now misnamed *la Scuola di Virgilio*. It was there, as Statius tells us, that the Alexandrian merchants, on their visits to *Puteoli*, returned thanks for their prosperous voyage. The little cove on the W. of this rock is called the *Marechiano* smooth water). The ground all around is covered with the ruins of the

Villa of Vedius Pollio, the celebrated **Pausilypum**, Παισύρις τῆς λύπης, which gave the whole promontory a name expressing freedom from care. These ruins, overgrown with myrtle, heath, and Spanish broom, and partly covered by the Villa Mazza, extend down the slope of the hill and along the shore as far as Nisida. The most conspicuous is the Casa Fiorelli, a building of three stories, the lowest of which was probably a bath. The sea itself is filled for a considerable distance with enormous masses of substructions; the tufa cliffs are cut away to form part of the vast plan, and the mountain is pierced with tunnels and canals to supply the fishponds and the baths. It is difficult to form a conception of the magnitude of these works without examining them in a boat. Hereabouts Vedius Pollio constructed extensive fishponds for the *muræna*, or sea-eels, of which Pliny, *Dion Cassius*, and *Seneca* write with

such astonishment. *Dion* tells us that these fish were fed with human flesh, and *Seneca* records a feast given by Pollio, at which a slave who had broken a glass was sentenced to be thrown to the fishes. The *Fishponds* which have acquired such a barbarous notoriety are still visible.

A **Theatre**, which once formed part of the Villa of Lucullus, has a double row of 17 rows of seats cut out of the rock, with a corridor above and two tribunals at the extremities of the orchestra. The stone rings for the *velarium* are still visible in the upper part of the outer walls. A large square building, near the theatre, decorated with pilasters, having two channels for rain-water and semicircular loggie built along the face of the hill, one above the other, is supposed to have been a place for games. The **Odeon**, with its portico of stuccoed columns, is the most perfect of these remains. It has 12 seats arranged in two divisions, a semicircular scena, a recess for the musicians in the orchestra surrounded by six columns of cipollino with capitals of rosso antico, only one remaining in situ, of excellent workmanship, and a hall in the middle of the area, with a seat for the emperor apart from the rest of the audience. The **Basilica**, divided into a nave and two aisles by a double row of columns, and the **Hemicycle**, are near the Odeon. Beyond are the ruins of other buildings, porticos, *nymphæa*, reservoirs, &c.

Returning to the main road we pass through a deep cutting to an esplanade from which there is a magnificent view over Bagnoli, Camaldoli, Pozzuoli, Baia, Ischia, &c. Descending along the W. side of the hill, we pass on the l. the entrance to the

Grotta di Seiano, so called from the notorious favourite of Tiberius (1 fr.). This very interesting vestige of a past magnificence is a tunnel cut through the ridge of the Posilipo hill near the *Punta di Coroglio*. It is more than $\frac{1}{2}$ m. long, and is altogether a greater work than the Grotta di Pozzuoli, being longer, wider, and loftier;

it is also strengthened internally by arches of masonry, and has several lateral air-openings towards the sea. Strabo, who describes it from personal observation, tells us that the engineer was a M. Cocceius, who had also been employed by Agrippa, the son-in-law of Augustus, to make the subterranean passage from Cumæ to the Lake of Avernus. The grotta has been cleared out. The E. end of it opens on the shore close to the ruins called La Gajola.

After passing the entrance to the Grotta, the road continues to the sea-shore, and round the Punta di Coroglio to Bagnoli, where it falls into the road from Fuorigrotta. Opposite the Punta di Coroglio is the island of

Nisida, *Nesis*, the *Nîsis* of Strabo, an ancient crater, $1\frac{1}{2}$ m. in circumference. The lip of the crater is broken down on the S. side, where it forms the little *Porto Pavone*. On the N. side, nearly opposite to the Punta di Coroglio, is a rock now occupied by the lazaretto. It is said that the island was connected with the shore of Bagnoli by a bridge thrown across the strait from this rock, and that from the N.W. point a mole formed a harbour—the *placidus limon* of Statius. We learn from Cicero that the son of Lucullus had on this island a villa, where Brutus retired after the assassination of Cæsar. In this villa Cicero held his conferences with Brutus on affairs of state; and several of the letters to Atticus are dated from it. The villa was subsequently the scene of the parting of Brutus and Portia, on his retirement to Greece, prior to the battle of Philippi. In the 15th cent. Joanna II. had a villa on the crest of the island, which was converted into a fortress to check the fleet of Louis of Anjou. It is now used as an *Ergastolo*, or prison for criminals, some of the most eminent victims of Bourbon tyranny having been confined in it. In 1624 the Duke of Alva erected the Lazaretto on the rock near the shore. In 1832 a new port between *Nisida* and the mainland was constructed by the engineer Fazio, by means of two open moles built on

arches thrown over the ancient piles, like the mole of Pozzuoli. The two moles form a port, and are united by a causeway $\frac{1}{2}$ m. in length. The W. mole has a small revolving light at its extremity.

DRIVE 3.—Lago d'Agnano—Grotta del Cane—Astroni. This drive is the same as No. 1, as far as the third road on the rt. after leaving the Grotta di Pozzuoli, which leads to the

6 m. **Lago d'Agnano**, now no longer a lake, its waters having been drained into the sea. It is surrounded on all sides by hills, of which the principal are Spina, Astroni, and Olibano, the last easily distinguishable by its barrenness. The circumference of the crater is nearly three miles, but it is more irregular in its outline than others in the neighbourhood. The process of draining was begun in 1865, and has been accomplished by means of an *emissarium* or tunnel, nearly a mile long, cut through Monte Spina to the sea. The torrents which formerly fed the lake are now conducted by channels into this tunnel, and the bed of the crater preserved in a fit state for cultivation.

The **Mineral Waters** of Agnano (*Sorgenti Termo-Minerali*), varying from 95° to 165° Fahr., resemble those of Aix-la-Chapelle and Vichy, and are used both for bathing and drinking. There are also mud baths of sulphur and iron.

Stufe di San Germano.—On the S.E. bank of the lake are some old chambers in which the hot sulphurous vapour which issues from the soil (180° Fahr.) is collected for the cure of gouty and rheumatic cases from the hospitals of Naples. Behind the Stufe are some Roman ruins, supposed to be the remains of baths.

Grotta del Cane.—This celebrated cavern is an aperture, resembling a small cellar, at the base of the hill, about 100 paces E. of the Stufe. The custode expects 1 franc for showing the

experiment with the dog, from which it derives its name. The cavern is continually exhaling from its sides and floor volumes of vapour mixed with carbonic acid gas ; but the latter, from its greater specific gravity, accumulates at the bottom and flows over the step at the door, which is slightly elevated above it. The upper part of the cavern, therefore, is free from the gas, while the floor is completely covered by it. The gas contains from 61 to 71 per cent. of carbonic acid, the rest being atmospheric air. The experiment upon the wretched dog is a piece of wanton and needless cruelty, the effects of the gas being seen quite as well by means of a torch or lighted candle.

From the W. margin of the drained lake an interesting path leads across the hills to Pozzuoli, passing by the Pisciarelli and the Solfatara (Rte. 10).

7 m. **Astroni**. (Tickets for admittance to the park to be obtained at the Palazzo Reale, Naples; fee to the custode, 50 c.) This is the largest and most perfect of the volcanic craters of this district. For many years it has been used as a royal preserve of wild boars and deer ; and a wall has been built upon its margin to prevent the escape of the animals. The rim, which is more than 4 m. in circuit, is unbroken, except by the artificial cutting for the entrance. The ascent is steep, but quite practicable in a carriage. The interior is covered with magnificent ilexes and other forest trees, presenting a very beautiful scene, especially in the early spring. A descent of about $\frac{1}{4}$ m. leads to the plain, the floor of the ancient crater, which is encircled by a carriage drive. At the S.E. end are three small lakes, one of which is deep.

DRIVE 4.—**Pianura**.—This drive is the same as No. 1, as far as the 2nd road on the right after leaving the Grotta di Posilipo, which road leads to (7 m.) **Pianura**, a village at the foot of the hill of the **Camaldoli**, near the extensive quarries of **Piperno**, a peculiar variety of volcanic rock, much used for building purposes at Naples.

DRIVE 5.—The **Corso Vittorio Emanuele**, a fine broad road, carried round the heights on the W. of the city, from Piedigrotta to the **Infrascata**, is remarkable for its beautiful view. It is joined at the Pension **Britannique** by the **Via Tasso** (p. 91), which offers an alternative and far preferable route to **Antignano** (see below).

DRIVE 6.—**Antignano**—the **Camaldoli**—the **Vomero**. The **Strada dell' Infrascata** starts from opposite the W. side of the Museum, and reaches in a few minutes an open space, whence branches off on the l. the **Corso Vittorio Emanuele**, leading along the side of the hill to **Piedigrotta**. A little further on we pass the **Villa Maio** on the l., and on the rt. the ascent to the **Arenella**, the birthplace of **Salvator Rosa**, whose house is indicated by a tablet. Thence by the **Strada S. Gennaro** to the village of (2 m.) **Antignano**, where the road to **Vomero** diverges on the l. (see below). Here we turn to the rt., and then to the l., reaching almost immediately the office of the **Dazio Consumo**. 200 yards further the bridle-path leads under an aqueduct, and ascends a hollow in 1 hr. to the

Camaldoli (1475 ft. ; donkey, 2 frs.). Ladies are not admitted, the monastery having been bought back from the Government by the monks. (See next page.)

This Monastery was founded in 1585 by the Marquis of Pescara, the conqueror of Francis I. at Pavia, and occupies the E. crest of a semicircular ridge, the loftiest hill on the N. and W. of Naples. One of the monks will conduct the visitor through the garden and along a shady path to the **Belvedere**. The *view suddenly disclosed from hence is most beautiful and striking. It comprehends the principal region of volcanic action in Southern Italy, and many of the most important sites immortalised by the poets and historians of antiquity. The Bays of Naples and Gaeta, the Gulf of Pozzuoli, the Capital itself, the craters and lakes of the **Phlegrean Fields**, the promontories of **Posilipo** and **Misenum**, the islands of

Nisida, Procida, and Ischia, and the sites of Baiæ, Cumæ, and Liternum are finely overlooked. On the S. the prospect is bounded by Capri and the Punta della Campanella. Following the Sorrentine promontory, we recognise the towns of Massa, Sorrento, and Castellammare, Monte Sant' Angelo, and the rich plain at the foot of Vesuvius in the foreground. On the N. the eye ranges over the whole of Campania Felix as far as the chain of the Apennines, embracing Maddaloni, Caserta, Capua, Monte Tifate, the volcanic group of Rocca Monfina, Gaeta, the Formian hills, and Monte Circello far beyond it. On the W. the prospect is terminated by the sea and by the islands of Ponza in the distant horizon. A view scarcely less extensive may be gained from some grassy crags below the W. wall of the monastery, reached in a few minutes by declining the turn to the l., which leads to the convent gate.

A steep descent through rocks and forests leads from the Camaldoli to the village of Pianura. On the S. side of the hill of Camaldoli is the village of **Soccavo** (*sub cavo montis*). Several roads meet at Antignano, one of which turns N. to (3 m.) Capodimonte. A pleasanter variation of the return to Naples may however be made by driving S.W. to ($\frac{1}{2}$ m.)

Vomero, at the entrance to the Villa Belvedere (magnificent *view from the Villa, 25 c.). A steep descent, called *Salita del Vomero*, leads from this point to the Chiaia, and there is also a Funicular Rly. (25 c.). Here the road takes the name of the Strada Belvedere; it passes the Villa Regina, and traverses the crest of the Collina di Chiaia until it joins the hill of Posilipo, passing, near the point where it turns S., the Villa Ricciardi on the rt., and on the l. the Villa Tricase. A few yds. further, at S. Stefano, the beautiful Via Tasso diverges on the l. The road now passes over the two tunnels, commanding *splendid views, and reaches*

3 m. **Posilipo**, close to which it is

joined by the *Salita di S. Antonio di Posilipo*, which ascends from the Mergellina, passing near Virgil's tomb.

Following the ridge of the hill, and traversing the small village of *Santo Strato*, the road falls into the (5 m.) Strada Nuova nearly opposite the Punta di Coroglio, 3 m. from the Grand Hotel at Naples.

DRIVE 7.—Str. Nuova di Capodimonte. This road starts from the Museum, and after crossing the Ponte della Sanità, from which there is a beautiful view, winds round the hill of Capodimonte to the palace (p. 84) at the top, passing on the left S. Gennaro de' Poveri, and the entrance to the Catacombs (p. 25).

DRIVE 8.—Str. Ponti Rossi—Str. di Foria. The first part of this drive is the same as No. 7. It then winds round the E. side of the hill of Capodimonte, reaching at its base the Ponti Rossi (p. 25), of which five arches stand clear, the others being blocked up. (Ascent in 40 min. to S. M. del Pianto —*fine view.) The carriage-road then passes the Albergo de' Poveri and Botanical Gardens (p. 56).

DRIVE 9.—Villa Meuricoffre — Valley of the Camaldoli. The first part of this drive is the same as No. 7. It then turns W. from Capodimonte, and passes by the Villa Meuricoffre (p. 86), and through the valley between the Vomero and the Camaldoli, affording beautiful views of the country and the bay.

DRIVE 10.—Poggio Reale—Campo Santo. A long straight road beyond the Porta Capuana leads to this favourite promenade of the lower orders, planted with trees and embellished with fountains. The palace, of which a few scanty ruins alone remain, was a frequent retreat of many successive kings of the Anjou and Aragonese dynasties. Here is the Town Slaughter House, interesting to agriculturists. At the *Barriera Doganale* a road on the l., encircling the Camposanto: Nuovo (p. 54), ascends to Capo di Chino, and joins the carriage-roads from Caserta

and Capua; a road on the rt. leads to Barra, S. Iorio, and Portici, by which we return to Naples.

ROUTE 2.

NAPLES TO AVELLINO, BY CANCELLO AND NOLA.

Miles.	Stations.	Routes.
	NAPLES	1, 4, 5, 9, 10, 17, 25, 32
14	Cancello	1, 3, 33
22	Nola	32
26	Palma	
31	Sarno	
36	Codola	
	3 Nocera	
38	Castel S. Giorgio	
41	Mercato S. Severino	
44	Montoro	
52	Solofra	
55	Serino	
60	Avellino	
	6 Prata Pratola	

Rly. conceded from Avellino E. to Santa Venere (Rte. 19); in construction from Mercato S. Severino S. to Salerno (Rte. 25), and from Prata Pratola N. to Benevento (Rte. 17).

At **Cancello** the line branches off to the S.E., and traverses a fertile plain to

Nola (11,395), an episcopal city, retaining the name and site of one of the most ancient cities of Campania, famous for the resistance offered by its fortress to Hannibal after the battle of *Cannæ*. It was here that Augustus died, A.D. 14; according to Tacitus, in the same house and chamber in which his father Octavius had expired. Nola has supplied the museums of Europe

with one of the most valuable classes of Fictile Vases of the Italo-Greek period. They are supposed to have been introduced by the Corinthian potters, Eucheir and Eugrammos, who were brought into Italy by Demaratus about 600 years B.C., but the grand or perfect period of the Nolan vases is held to have been reached in 450 B.C. The material is a very fine clay which was covered with red paint when the vases came from the lathe. The ornaments were then touched in in black, the figures delineated with a *stylus* or graver, and the black background painted in. Nola has also enriched the cabinets of numismatists with an immense quantity of coins, most of which bear the epigraph *ΝΩΛΛΙΩΝ*, a sufficient proof that the city was founded by a Greek colony. The interesting inscription in the Oscan language, known as the *Cippus Abellanus*, which was found near Atella, is preserved in the Museum of the Seminary at Nola, 10 min. N.E. of the town. In the 5th centy. Nola became celebrated for the introduction of church bells, which are said to have been invented by Paulinus, bishop of the city, in whose honour an annual fête is held in July. Hence the church bell is supposed to have been called *Campana*, from the province of Campania, in which the city is situated. Nola was the birthplace of *Giordano Bruno* (1550), the Dominican philosopher, who fled to England after he had become dissatisfied with his own church, and afterwards to Helmstadt, where he was protected by the Duke of Brunswick. On his return to Italy he was arrested at Padua, and burnt as an atheist in 1660 at Rome, where a statue erected in his honour was unveiled with much ceremony on Whitsun Day, 1889. *Merliano*, the sculptor, better known as *Giovanni da Nola*, was born here in 1478.

Near Nola is *Monte Cicala*, interesting to the geologist, with the ruins of a castle on its summit.

Palma (7077), is prettily situated on a hill opposite to Ottaviano, on the lower slopes of the hills that encircle Vesuvius. There is a large feudal mansion, at the

foot of a wooded hill, on which are the ruins of an extensive castle.

Sarno (15,382), is crowned by the picturesque ruin of its mediæval castle, the principal stronghold of Count Francesco Coppola, during the conspiracy of the barons against Ferdinand of Aragon (1460), and a favourite subject with artists. It takes its name from the river Sarno, which gushes from the rock on the N. of the town in a clear and abundant stream. In the church of *S. Maria della Foce* is the tomb of Walter de Brienne, son-in-law of Tancred, who died a prisoner here in 1205, from wounds received in his expedition against Frederick II. Between Sarno and Palma are the remains of a Roman aqueduct (p. 25).

From **Codola** a loop-line runs S. to **Nocera**. Several tunnels lead to

Sanseverino (9840), with the usual castle commanding the plain. In the church of *S. Antonio* are the tombs of Tommaso da Sanseverino, High Constable of Naples in 1353, and other members of the family. There is a good road of 10 m. from Sanseverino to Salerno, passing near *Baronisi* (7668), the scene of *Fra Diavolo's* death (Rte. 12); and *Giffone*, interesting from its limestone rocks containing fossil fishes.

From Sanseverino the rly. ascends the valley, passes by the villages of *Montoro Inferiore* (5315) and *Superiore* (4698), traverses the hills which separate the Sarno from the Sabato, and reaches **Solofra**, in the church of which are some good paintings by *Guarini*, a native artist. Thence N. to **Serino** on the *Sabato*, which river is followed to

Avellino (20,492), situated in a well-watered valley. It is an episcopal city, and contains some good buildings, among which may be mentioned the *Palazzo Trevisani* and the *Prefettura*. Avellino retains the name, but not the situation, of the ancient *Abellinum*, the ruins of which are at **Atripalda** (5800), 2 m. off, on the rt. bank of the Sabato. Here are still vestiges of the citadel, an amphitheatre, aqueduct, and baths.

Considerable plantations of filbert or hazel trees exist hereabouts, the name of which, in ancient and modern times — *Nux Avellana* in Latin, *Avellana* in Italian — is supposed to have been derived from this locality. There are beautiful walks in the neighbourhood.

Beyond Avellino the rly. descends the l. bank of the Sabato to **Prata**. Opposite, on the rt. bank, lies the more important village of **Pratola**.

Striking E. from Avellino, a carriage road passes through *Volturara* and *Montemarano* (2684), crosses the Calore by the bridge of *Lomito* or *Ponte di Calore* and, leaving on the rt. **Nusco** (4473), an episcopal city containing ancient remains, passes the source of the Ofanto and ascends to **S. Angelo de' Lombardi** (6700), the chief town of the district. 4 m. after crossing the Calore, at the 21st m. from Avellino, a path on the l. leads direct to the (5 m.) *Lake of Amsactus* (Rte. 17). From S. Angelo the road runs N.E. over a high, cold, and bleak tract of country, to (15 m.) *Lacedonia* (6132), the see of a bishop, supposed to occupy the site of *Aquilonia*, a city of the Hirpini, whose Oscan coins, several of which have been found in the neighbourhood, bear the inscription, *Akudunnia*. 5 m. further is **Rocchetta** (Rte. 19).

EXCURSION TO MONTE VERGINE.

Carriage road to (4 m.)

Mercogliano (3040), through chestnut woods and a rich fertile country. Hence donkey (1½ fr.) to (1½ hr.)

Monte Vergine. The convent lies in a ravine on the side of the highest peak of the mountain. It is one of the three great mediæval monasteries still preserved near Naples. S. William of Vercelli, the confessor of King Roger, is said to have founded it in 1119 on the ruins of a temple of Cybele. Its church of S. Guglielmo contains a miraculous image of the Virgin, which is in great veneration in S. Italy; it was presented in 1310 by Catharine of

Valois, who is buried here with her son Louis of Taranto, the 2nd husband of Joanna I. Their effigies, in the costume of the 14th cent., are placed on a Roman sarcophagus. On the l. of the high-altar is the chapel and tomb which Manfred had erected for himself, and which after his defeat and death, were given by Charles of Anjou to one of his French followers; an event recorded by a quaint Latin inscription. The altar-tomb has 4 columns resting on lions, and an upper story of small columns, all white marble adorned with mosaics. In the monastery is a small collection of inscriptions found near the spot. At Whitsuntide and on the 7th Sept. pilgrimages are made to the shrine of the Madonna; a great variety of costumes may be seen on these occasions. A path leads in $\frac{1}{2}$ hr. to the summit of the mountain (4290 ft.) which commands an extensive view of the bays of Naples and Salerno, and inland to the borders of the Apulian plain. The mitred Abbot and the more aged monks reside at *Loreto* or the *Ospizio*, at the foot of the mountain, a large octagonal building erected near Mercogliano in the last cent. from the design of *Vanvitelli*. Here are preserved the *Archives*, which have been declared a branch of the *Archivio Generale* at Naples, and contain upwards of 18,000 parchment rolls, besides many Diplomas, 300 Papal bulls, and more than 200 MSS. relating to the mediæval history of Italy. The collection, which begins with a diploma of the 9th cent., is bound in several vols. with an index. The oldest Greek parchment, of which there are many, dates from 1199.

From Mercogliano a road leads S.W. to (3 m.) **Monteforte** (4200), on the side of a mountain, overlooked by the ruins of its once strong Castle, still a picturesque object. It was for some time the residence of Guy de Montfort, who murdered Prince Henry of England in the Cathedral of Viterbo. The revolution of 1820 broke out in this village. From this point there is a magnificent view over the plains of the *di Lavoro*. A long and steep

descent leads to (4 m.) **Mugnano** (3178), locally celebrated for its shrine of S. Philomena. Through a valley covered in the upper part with chestnut forests, and in the lower with vineyards and filbert-trees, the road descends to (3 m.) **Cardinale**, a hamlet at the foot of the mountain. We next reach (2 m.) **Baiano** (Rte. 32).

ROUTE 3.

CASERTA TO CASTELLAMMARE, BY
CANCELLO.

Miles.	Stations.	Routes.
	CASERTA	1, 17
4	Maddaloni Inferiore	
8	Cancello	1, 2, 33
13	Marigliano	
19	Ottajano	
20	S. Giuseppe d'Ottajano	
22	Tersigno	
25	Boscoreale	
27	Torre Annunziata	5, 25
31	Castellammare di Stabia	
	3 Gragnano	

Rly. in construction from Ottajano to Naples, skirting the N. base of Monte Somma.

This rly. traverses the plain S.E. as far as **Marigliano**, a village on the rt., after which it runs almost due S., reaching the base of Monte Somma at **Ottajano**. The town lies on the rt., a mile from the Stat. Beyond **Tersigno** the train skirts the foot of a stream of lava formed in 1834, and turns S.W. to **Boscoreale**, whence the summit of Vesuvius may be reached in 3 $\frac{1}{2}$ hrs. Further on the low mounds which conceal Pompeii are observed to the l., as we approach **Torre Annunziata**. The coast line is now followed S.S.E. to

CASTELLAMMARE (26,385), much frequented in summer for the sake of its mineral waters and the coolness of its temperature, which is from 8° to 10° lower than that of Naples.

The town is situated on the lower slopes of Monte d'Auro, an offshoot from the limestone range of Monte Sant' Angelo. Its lower part lies along a sheltered beach, protected from the east winds. It arose from the ruins of *Stabie*, which was first destroyed by Sylla during the Social War, and afterwards overwhelmed by the great eruption of Vesuvius in A.D. 79. The excavations made upon the site of the ancient city have been filled up: several fragments of sculpture, some illegible papyri and a few skeletons, were discovered in 1745. These together with the wall-paintings, some of which were excellent, have been removed to the Museum. The higher ground on the l. towards Gragnano, is the site of the ancient city.

At *Stabie* the elder Pliny perished during the eruption which destroyed Pompeii. Having been unable to approach the shore at Retina, he landed here, at the villa of his friend Pomponianus, but was unable to remain on account of the showers of stones and ashes; and while endeavouring to escape in the direction of the seashore was suffocated by the noxious fumes that filled the air. (Cf. *Plin. Lib. VI., Ep. 16.*)

The modern town dates from the building of the *Castello*, whence it derives its name, by the Emperor Frederick II. in the 13th cent. Charles I. added walls and towers, and Alfonso I. further strengthened it. Charles II. of Anjou built the royal palace of Quisisana, much resorted to by Johanna II. and the later Bourbons, to whom are due the arsenal and the docks.

The *Quay* presents a busy and animated scene, and along the shore are cotton factories, tanyards, building-yards, &c. The *Port* is 3 or 4 fathoms deep, and is protected by a small mole. It contains a naval arsenal and dockyard, where some of the ships of the Italian royal navy are built.

The *Bay*, bounded on the N.W. by

Capo Bruno, and on the S.W. by Capo d'Orlando, is deep, with a sandy beach.

The **Mineral Waters**, which have been extolled by Galen, Pliny, and Columella, are still held in high repute by the Neapolitan physicians on account of their efficacy in rheumatic, paralytic, and gouty affections. They flow from the base of Monte d'Auro, and are within a short distance of each other, the principal being on the roadside, opposite the arsenal. Their temperature seldom exceeds 65° Fahr. They were analysed a few years ago by a scientific commission. There are 12 springs chiefly chalybeate, with carbonic acid gas, and a varying proportion of saline matter. *Acqua Solfureo-Ferrata*, rising near the Arsenal, presents a peculiar combination of chalybeate and saline with sulphureous water, and diffuses an odour of sulphuretted hydrogen over the whole place.

The neighbourhood of Castellammare abounds in delightful walks and rides, especially along the declivities of the hill above the town, which are shaded by copses of chestnut-trees. In the lower outskirts of the wood lie scattered many pretty villas, several of which are let in the summer. Donkeys for any of the short excursions, 1 or 2 frs. Beautifully situated on the hill, $\frac{1}{2}$ hr. from Castellammare, is the Casino of *Quisisana*, formerly a Royal palace, now a Hotel. It stands on the site of a house erected by Charles II. of Anjou, and altered by the Bourbon, Ferdinand I., who acknowledged the benefit which his health derived from this residence by changing its name to *Quisisana* (here one becomes healthy). The woods around are intersected with paths leading to the summit of *Monte Coppola* ($\frac{3}{4}$ hr.), a conical hill clothed with chestnut-trees, and commanding fine views of the Bay. On the return, a cart road at a higher level, leaving the Casino below on the rt., leads in $\frac{1}{2}$ hr. by a ruined Castle, near the exit from the grounds, to the

Convent of Pozzano, founded by Gonsalvo de Cordova in the 16th cent., and occupying the site of a temple of

Diana. The wooden cross in front of it stands on an ancient altar, discovered in 1585. The church contains an image of the Virgin found in a well (*pozzo*) in the 11th cent., and held in much veneration. The well still exists in the crypt. Castellammare may be regained in $\frac{1}{2}$ hr. by a terrace road overlooking the bay.

***Monte Sant' Angelo** (5000 ft.), the *Mons Gaurus* of the Romans, may be ascended in 4 hrs. Guide and donkey, 5 frs. The way lies through the woods above the Casino, leaving Monte Coppola on the l., to ($1\frac{1}{2}$ hr.) *Pimonte*, where the path begins to mount steeply to the rt. The highest of the three peaks is crowned by a ruined chapel, formerly a resort of brigands, and for this reason destroyed. The path leading to it was broken up at the same time, and is only possible for good climbers. The magnificent* view extends from Monte Circello beyond Terracina, and the Meta on the frontier of the Abruzzi to Monte Terminio, beyond Avellino, to the Alburnus E. of Pæstum, and the mountains that stretch from the Cilento and the Gulf of Policastro towards Calabria, including the whole expanse of the bays of Naples, Gaeta, and Salerno.

Castellammare is the best centre for frequent visits to (4 m.) **Pompeii**. Pony-chaise there and back (more convenient generally than the rly.), 4 frs., waiting the whole day.

Two fine but fatiguing paths lead from Castellammare in 7 hrs. to **Amalfi**, (1) By Pimonte to the ($3\frac{1}{2}$ hrs.) Pass of *S. Angelo a Guida*, ($2\frac{1}{2}$ hrs.) *S. Lazzaro*, and (1 hr.) *Tovere*. The view from the summit of the Pass is extremely grand, the soft beauty of the two bays contrasting finely with the wildness of the mountain. The descent on the Amalfi side winds down to the sea through wooded ravines.

(2) Through *Gragnano* and the *Tende di Lettere* to (4 hrs.) *Monte Faita*, from whence there is a magnificent view of the bays of Naples and Salerno. Amalfi is reached by a winding descent, passing on the rt. the castle of *Fratta*, through *Ravello*. This is the only route by

which travellers crossing the mountains can visit Amalfi and Ravello on the same day. On both these excursions, as well as on the ascent to Monte S. Angelo, luncheon must be carried.

A branch rly. runs E. from Castellammare to **Gragnano** (12,278), celebrated for its macaroni and red wine. $\frac{3}{4}$ hr. N.E., reached by a bridle road, is

Lettere (5640), beautifully placed on the flanks of the mountain. It preserves in its name a memorial of the epithet *Lactarii*, given once to these mountains on account of the excellence of their pastures. The hill is crowned by its ruined and picturesque castle, once a stronghold of the Miroballi family, which commands an extensive and lovely view.

ROUTE 4.

NAPLES TO PORTICI—ASCENT OF VESUVIUS.

Miles.	Stations.	Routes.
	NAPLES	
5	Portici	5

There are three principal ways of ascending Vesuvius from Naples. I. By means of the Wire Rope Rly., now the property of Messrs. T. Cook & Son (office, Piazza dei Martiri), whose carriages leave Naples at 8.30 A.M., driving in 4 hrs. through Portici and Rosina to the Observatory and rly. stat. at the foot of the cone. Thence train in 12 min. to the upper stat., where each traveller receives a guide, who conducts him in 12 min. to the crater. Fare, including all expenses, 25 frs. For a party of not less than four persons a carriage will be sent to the hotel at an earlier or later hour for the same charge; three

persons in this case pay 26 frs. each, two, 29 frs., and one, 40 frs. The train runs at intervals, according to the number of tourists, and 3 hrs. may be spent on the mountain. Extra charge for a man to help while walking up to the crater, 2 frs.; portatina there and back, 10 frs. Good restaurant at the lower stat.; luncheon without wine, 3½ frs.; other charges according to tariff. Special terms are made by Messrs. Cook for the ascent by night.

II. By carriage from the hotel to the Observatory in 3½ hrs., thence on foot to the base of the cone in 40 min., and to the summit in an hour. Persons driving from the Observatory to the base of the cone in a carriage not furnished by Messrs. Cook pay 5 frs. for the use of the road. This plan is not recommended.

III. By train to Portici, thence on foot or in a carriage to (½ m.) Resina, where, at the *Officina delle Guide*, horses and guides may be obtained. Tariff, guide 7 frs.; horse, 5 frs.; extra fees and gratuities, 3 or 4 frs.; use of the private road, 5 frs. The pedestrian who chooses to carry his luncheon may walk from Portici stat. by the old mule path in 3 hrs. to the summit, without the assistance of any guide whatever. The path continues straight on, from this point where the carriage-road first bends to the left. A bottle of good wine may be bought at the crater (2 frs.), or at several *osterie* on the way (1 fr.). The descent of the cone is made in long strides over the loose ashes on the N. side in about 10 min.; thence to the Observatory in 10 min. by a path winding among hillocks of ashes and lava. A light shawl and a neck handkerchief will be found useful on the summit, as the wind is often keen.

Vesuvius may also be ascended from Pompeii, where the charges are somewhat lower. Horse and man, 7 frs. Provisions, including water, should be carried. The ascent ought never to be attempted in combination with a visit, on the same day, to the ruins, but may be recommended to persons staying at Castellammare. The path leads N. by (2 m.) Boscoreale stat. [*S. Italy.*]

(Rte. 3), and thence N.W. over fields of lava to the (2 hrs.) foot of the cone, and to the summit in 1½ hr. A less frequented ascent, but equally easy, is that from Torre Annunziata.

The *Ferrovia Funicolare* (wire-rope rly.), opened in June, 1881, is much steeper than that of the Rigi, and a different kind of rail was therefore necessary. The ascent is mastered by aid of an endless steel-wire rope, to which small carriages furnished with powerful brakes are attached. A stationary engine at the foot of the line overcomes the friction, and the weight of the descending car draws up the ascending one.

The carriage runs upon a central rail laid on the top of a parallel sleeper, and on 3 side rails at the base of the sleeper, into which 3 side wheels, raised at an angle, to turn and keep the carriage upright, tightly grasp the rails on either side. The carriages, notwithstanding the steep incline, maintain the horizontal position, and are quite comfortable.

The eruption of December, 1881, has spoiled the symmetrical form of the eruptive cone, having made a new vent 200 yards from the top, on the side of Pompeii, undermining it so that it fell in.

Leaving Naples by carriage, we drive along the crowded quays of the Marina, and after passing the Castle of the Carmine, cross the Sebeto by the Ponte della Maddalena, leaving on the rt. the *Granili* (granaries), now converted into barracks. The dusty road runs along the shore, but is completely shut out from the sea by a continuous line of villas and houses, and presents no objects of interest, except perhaps the strings of macaroni hung out to dry on every side.

Portici is 7 m. from any of the Neapolitan hotels. The long straggling town is traversed for a mile to its suburb of Resina (Rte. 5), where the road turns to the l. immediately beyond the entrance to Herculaneum, and winds up between vineyard walls and then over the dark lava stream of 1872 to H

point the statement of Pliny is entirely confirmed by scientific observations on the materials which cover the buried cities. It appears that no lava flowed from the crater on this occasion, only ashes, red-hot stones, and loose fragments of volcanic materials being ejected. Many of these masses which have been found at Pompeii are not less than 8 lbs. in weight, while those which fell upon Stabiae, 4 m. further, weigh only a few ounces. The crater vomited at the same time enormous volumes of vapour, which fell upon the country around in torrents of heated water, charged with the dry light ashes which were suspended in the air. This water, as it reached the soil, carried with it in its course the cinders which had fallen, and thus deluged Herculaneum with a soft, pasty, volcanic mud or alluvium, which penetrated into places which neither scorise nor stones could have reached, and did far more damage than any other product of the eruption. The cone raised at this period is the present Vesuvius, which has continued to be the almost exclusive channel of eruption to the present day.

Other eruptions occurred in 472, when, according to Procopius, Europe was covered with ashes, which fell even at Constantinople;—in 512, when the same author says the ashes were carried as far as Tripoli;—in 1036, when the lava is said to have reached the sea;—and in 1500, when a crater was formed 5 m. in circumference and 1000 paces deep. A long interval now ensued of 131 years, during which Vesuvius became so covered with vegetation, that in the 17th cent. Braccini found the sides of the crater overgrown with brushwood and forest-trees, and haunted by wild boars. During this interval of rest, in 1538, was thrown up *Monte Nuovo* (Rte. 10).

In Dec. 1631, one of the greatest modern eruptions occurred. Braccini, who describes it, says that about mid-summer the plain of the Sarno was convulsed by earthquakes, which occurred repeatedly during the six following months. On the 16th of Dec., at early dawn, the cone poured out

from its S.W. flank a column of vapour so loaded with ashes as to have the appearance of black smoke, and which assumed the usual form of a pine-tree, followed by discharges of stones and flashes of volcanic fire. The column of vapour was carried over nearly 100 m. of country, and was charged with so much electricity that several men and animals were killed by lightning from it. These were succeeded by a great earthquake, during which the sea retired $\frac{1}{2}$ m. from the shore, and then returned with such violence that it covered the land 30 paces beyond its former limit. At the same moment the summit of the cone poured out seven streams of lava, one of which took the direction of Torre Annunziata, where it formed the masses of lava now visible on the W. of the town; another destroyed two-thirds of Torre del Greco; a third Resina, which had arisen on the site of Herculaneum; another the village of Granatello and part of Portici, where it flowed into the sea and formed the current on which the Royal Palace and La Favorita were subsequently built. 18,000 persons are said to have perished in this catastrophe. The ashes were carried by the wind to the shores of the Adriatic, to the Greek islands, and to Constantinople; and the eruption was followed by discharges of vapour and hot water, which fell in the form of torrents of rain upon the slopes of the mountain, killed great numbers of persons at Portici and Torre del Greco, and inundated the country as far as Nola and the Apennines. The eruption did not entirely cease till Feb. 1632, when it was ascertained by measurement that the cone had lost so much of its height that it was 1530 ft. lower than Monte Somma.

Other eruptions occurred in 1660, when the crater was so cleared out, that three small holes could be seen in action at the bottom of the hollow; in 1707, when ashes, stones, and lava were cast forth in large quantities, Naples being on August 4 covered with a dense shower of ashes;—from 1712 to 1737 there were constant eruptions, that of 1717 being described by Bishop

Berkeley, who calculated that the height to which the stones were projected was 1000 ft. above the orifice from which they issued; in 1767 a lava-stream more than 6 m. long, 2 m. broad at its extreme point, and from 60 to 70 ft. deep, ran into the depression at the Atrio del Cavallo; in October, 1768, it had not cooled, and a stick inserted in its crevices took fire immediately; on this occasion ashes are said to have fallen on the decks of ships 60 m. distant; in 1779 an extraordinary phenomenon accompanied the usual features of an eruption; it is described by Sir W. Hamilton as a fountain of liquid transparent fire three times higher than Vesuvius itself, and emitting so vivid a light that the whole country was illumined for 10 m. round; the fall of the column destroyed woods and vineyards, and broke in the roof and windows of nearly every house; some of the stones which fell weighed upwards of 100 lbs., and the depth of ashes was 4 feet.

The most important eruption since those of 79 and 1631 commenced in Feb. 1793, and continued with scarcely any intermission till the 15th June, 1794. On the 12th June an earthquake shook the country for miles round. Between Vesuvius and the coast the surface of the ground was seen to undulate like a sea, from E. to W., and a large fissure, 3000 ft. long, opened down the W. flank of the mountain. In the night of the 15th a small crater below the base of the great cone discharged a stream of lava and immense volumes of black smoke. A second mouth opened lower down, followed by others in quick succession, in a straight line towards the coast between Resina and Torre del Greco. The explosions from these mouths, some of which are still visible above Resina, resembled the reports of heavy artillery, and were accompanied by a hollow subterranean murmur. Each mouth was distinctly seen from Naples to pour out a separate stream of lava. These streams united as they approached the plain and rolled on steadily towards the sea. The smoke collected above them into an enormous mass of clouds, which was

carried by the wind towards Naples, discharging in its course incessant flashes of lightning. The lava at first threatened Resina; it then altered its direction towards Torre del Greco, over the current of 1631, in a vast broad stream. It passed through the centre of the town, enveloped the principal church, several churches, and the greater part of the houses, in a stream of lava varying from 12 to 40 feet in thickness, and advanced 380 feet into the sea in a mass 1204 feet wide and 15 feet high, presenting as it cooled a tendency to assume a columnar structure. This current, which may still be examined at Torre del Greco, was so unusually fluid that only 6 hours elapsed from the time when it left the crater till it entered the sea, a distance of more than 4 m. The ashes which accompanied this discharge fell at Taranto, and at places in Calabria 140 m. distant. The sea at Torre del Greco, on the 17th, when Sir W. Hamilton examined the lava, was in a boiling state at the distance of 100 yards from the new promontory, and no boat could remain near it on account of the melting of the pitch on her bottom. For nearly a month after this eruption the crater poured out enormous quantities of aqueous vapour, loaded with fine white ashes, which, descending in torrents of heavy rain, deluged the whole country with volcanic mud. King Ferdinand tried to induce the inhabitants of Torre del Greco to rebuild their town on a safer spot, but they refused to abandon the old site.

In the early part of 1822 a new crater poured out several streams into the Atrio del Cavallo. On the 23rd Oct. the great cone suddenly fell in with a loud crash. The ashes and stones thrown out intercepted the high road from Resina to Torre Annunziata. The vapours from the crater, which rose to the height of nearly 10,000 ft., discharging flashes of lightning, were condensed into showers of heated water, which fell in torrents, and deluged the villages of S. Sebastiano and Massa.

At the beginning of 1855 an extensive fissure opened near the base of the

Punta del Palo. This was followed by a great eruption, and from the summit of the cone a stream of lava flowed down into the plain, committing dreadful ravages through a highly cultivated district. A curious feature in the lava of this eruption was the production in its fissures of that peculiar mineral substance called *Cotunnite*, a chloride of lead.

On Dec. 8, 1861, after several shocks of earthquake, which were severely felt along the W. base of the mountain from 8 A.M. until 3 P.M., Torre del Greco became suddenly enveloped in darkness, owing to the clouds of ashes erupted from a number of small cones which opened at a distance of 700 yards behind the town. These cones, 11 in number, continued in eruption for several days, one of them only sending forth a current of lava. During this time Torre del Greco sustained great injury, the ground being rent in every direction.

At the beginning of 1871 the mountain again exhibited signs of activity, which continued throughout the year, and culminated in the eruption of 1872. On the 24th of April five streams of lava issued from the great cone, besides others from smaller cones, and flowed in the direction of Torre del Greco and Resina; they stopped flowing the next day, and only stone and ashes were thrown out from the large and small cones. On the night of the 25th a fresh current of lava issued about midway down the side of the cone, and took the direction of the cone called Del Francese. A number of people had collected to view this, and some had advanced beyond the spot called La Crocella, when a torrent of lava suddenly burst out close to the crater of 1855, and pouring into the Atrio del Cavallo, enveloped and killed twenty of the sightseers. The lava continued its course to the towns of St. Sebastiano and Massa di Somma, doing a great deal of damage to both places; it finally stopped close to la Cercola. Meanwhile the cone threw up stones to a height of 4000 feet, and the detonations were so tremendous that the inhabitants of the neighbouring towns fled in terror to Naples. A great fissure opened in the

side of the cone, and extended half way down the mountain, which when it closed destroyed the cone of 1871 on the N. side, and changed the outline of the mountain, the summit sloping off to the N. with an odd rock sticking up on the side of the crater. The ground between the cone and Somma was much raised by the lava. On the 23th and 29th the great cone discharged tremendous showers of ashes, which fell over the surrounding country as far as Naples, obscuring the daylight and entirely destroying the vegetation. Some of the lighter ashes are said to have been carried by the wind to a distance of 140 m. Severe shocks of earthquake continued till the 30th, when the mountain became tranquil.

Summary.—The principal facts established by these eruptions are:—1. When the crater is nearly filled up, an eruption may be considered near at hand. The periods of rest occur when it has been cleared out by a discharge. 2. When the mouth of the crater is so narrowed by accumulated matter as to be unequal to the free discharge of the lava, lateral openings are formed, which, being nearer the source of heat, discharge the lava in a state of greater liquidity, and enable it to flow more gently in a continuous stream. 3. The earthquakes which precede and accompany an eruption are probably caused by the effort of the elastic vapour to clear the internal channel when it is obstructed by masses of solid matter. 4. The so-called smoke from the crater consists of aqueous vapour, more or less dark as it happens to be charged with ashes. When this vapour condenses in the atmosphere it descends in the form of warm rain, which assumes the consistency of mud when the vapour is loaded with ashes. 5. The fire which is seen above the crater during an eruption is not flame, but the reflection of the molten lava within the crater upon the clouds of vapour and ashes held in suspension which accumulate above it. 6. The lightning which is seen playing and darting from the edges of these clouds is the effect of the electricity which is produced by the rapid

condensation of vapour into water, and by the conversion of water into steam.

GEOLOGY OF THE MOUNTAIN.

The lower beds of *La Somma*, like the lower strata of the plain around it, are of enormous thickness, and consist of a compact tufa, formed of fragments of pumice and ashes, supposed to have been formed under the sea before the mountain was upheaved. This tufa contains shells of species still existing in the Mediterranean, and numerous erratic blocks of limestone, some of which have been rendered so crystalline by the action of heat that they may be called marble.

Several quarries have been opened in the modern lava streams that have flowed to the foot of the mountain, and in them the geologist may easily examine the structure of the different currents. The neighbourhood of Naples abounds with phenomena which are of the highest interest, and the study of them will often help us to comprehend the apparently unintelligible facts in other volcanic countries of more ancient date. It should be added that the stones which the jewellers of Naples carve and set as personal ornaments under the name of lava are improperly so-called. They are picked up on the side of Vesuvius, having been torn away from deep-lying beds of limestone and ejected through the mouth of the volcano in solid pieces, not in a melted state like true lava. The excellent collections at the University should be examined by those who wish to make themselves acquainted with the geology and mineralogy of the district.

The cone of Vesuvius has been ascertained at various times, when portions of its sides have been rent or broken down, to be composed of concentric beds of lava, scoriae, and tufa, which dip outwards in all directions from the axis of the cone.

The catalogue of Vesuvian Minerals has been reduced to about forty species by the accurate observations of Professor Scacchi of Naples. Vesuvius

itself produces only augite (the most abundant of the whole) hornblende, mica, sodalite, breislakite, magnetic iron, and leucite in detached crystals. Monte Somma produces, in addition to these, sarcolite, giobertite (carbonate of magnesia), fluorine, apatite, quartz crystals, lazulite, periclase or crystals of pure magnesia, and mellilite; aragonite, monticellite, sommite or nepheline, davyite and cavolinite; anorthite, christianite, and biotite; comptonite, hailyne, zircon, atacamite (chloride of copper), mica crystals, olivine, felspar, sal-ammoniac, idocrase or vesuvian, pyramidal garnet, meionite, pyroxene, titaniferous iron, &c., &c. An interesting species, the *cotunnite*, a chloride of lead, has been found abundantly in the current of 1855, produced by sublimation in the fissures of the lava as it has cooled. The traveller will find most of these minerals for sale at Resina, where the several guides add to their ordinary avocations that of mineral collectors, at the season when not engaged in conducting strangers.

The lower slopes of Vesuvius are extremely fertile, and often produce three crops in the year, without other preparation than digging. From the vines grown on the volcanic soil is made the well-known wine called *Lacrimæ Christi*; the red kind is the most common, but the white has more of the peculiar delicacy of flavour which distinguishes this wine, and retains that flavour longer. The flora of Vesuvius is limited to a small number of species, a few of which are rare. It is a remarkable fact, well worthy of notice, that the volcanic valleys and slopes of Vesuvius, notwithstanding the devastating effects of the eruptions, are able to maintain a population of some 80,000, while the same surface-ground of the chalky-soil of the Apennines could not furnish supplies to a twentieth part of that number.

Those who are desirous of obtaining full information as to the eruptions, geological formation, &c., of Vesuvius, should read Professor Phillip's book, 'Description of Vesuvius,' 1 vol., 1865.

ROUTE 5.

NAPLES TO HERCULANEUM AND POMPEII.

Miles.	Stations.	Routes.
	NAPLES	
5	Portici	
8	Torre del Greco	25
12	Torre Annunziata	
	Town Stat.	
13	Do.	Central Stat.
15	Pompeii	

These two interesting sites are included in the same Rte. for convenience of arrangement; but travellers are earnestly advised not to attempt them both in one day.

The rly. passes on the rt. the *Granili*, built in the last cent. as public granaries, and converted into barracks. Further on, to the rt., is *S. Giovanni a Teduccio* (11,116); to the l., $\frac{1}{2}$ m. inland, *Barra* (8919).

Portici (11,792) is supposed to derive its name from the portico of a temple of Hercules at the W. end of Herculanum. From the Fort and Mole of *Granatello* on the sea-shore there is a fine view of the bay. The carriage-road passes through the courtyard of the *Palace*, built in 1738 by Charles III. In the surrounding park has been established an important Agricultural School, with a staff of competent professors. Beyond the palace is the adjacent town of

Resina (12,175), built upon the volcanic tufa and lava which cover *Herculanum*. It nearly retains its name of *Retina*, the ancient port of the latter. There are many villas, the largest of which is *La Favorita*, formerly a royal residence, with a fine garden and a mosaic found in one of the Palaces of *Tiberius at Capri*.

HERCULANEUM.

The entrance to the excavations—indicated by an inscription "*Reali Scavi di Ercolano*"—is at the corner of the main street and the Vico di Mare, 15 min. from the stat. at Portici. Entrance, 2 frs. including guide; on Sundays free, without guide. The visit will occupy about 1 hr.

Greek tradition ascribed the origin of Herculanum to Hercules, hence Ovid called it *Herculeæ urbs*. It was successively occupied by the Oscans, the Tyrrhenians and Pelasgians, and the Samnites. It obtained the rights of a municipium, and the privilege of being governed with its own laws by the Demarchs and Archons, who are mentioned in inscriptions. Several distinguished Romans had villas in the city or its suburbs: Servilia, the sister of Cato of Utica and the mother of Brutus, resided here in a villa bestowed upon her by Julius Caesar; Tiberius confined his niece Agrippina in another villa, which was destroyed by her son Caligula, in order to obliterate every trace of the cruelties she had suffered.

The name of Herculanum lingered on the spot till the middle of the 5th cent., when the eruption of 472 destroyed the cluster of houses which the poorer citizens had erected on the site after the destruction of the city in A.D. 79.

In A.D. 63 it was seriously injured by the earthquake. In 79 it was overwhelmed by torrents of volcanic mud, which filled all the buildings nearly to their roofs, and hardened as it dried into a coarse tufa, upon which, in subsequent eruptions, showers of ashes and streams of lava were deposited to a depth varying from 70 to 112 feet.

The destruction of the city was not attended by any considerable loss of life. The discovery of only two skeletons in the earlier excavations, one of which, from the cast made by his extended arm upon the tufa, would appear to have perished in the attempt to save a bag of gold, shows that the inhabitants had time to escape: while the very rare occurrence of money and other valu-

ables is another proof that they had been able to remove all that they could carry.

The discovery of its real site was accidental. In 1709 the Prince d'Elbœuf, of the house of Lorraine, was building a casino at Portici, near the Granatello, which he wished to decorate with marbles. Hearing that a person at Resina, in sinking a well, had discovered some fragments of statues and mosaics, he bought the right to search for more. This well, which happened to strike upon the seats of the ancient theatre, is now to be seen in the *Cortile di S. Giacomo*, in the main street of Resina, or underground in front of the scena of the theatre, and is about 90 ft. deep. For five years the Prince continued his excavations without appearing to have any precise knowledge of the history or the name of the site he was exploring, and brought to the surface numerous statues and fragments of sculpture. At length, on the discovery of one of the female figures of the family of the Balbi, Count Daun, the Austrian viceroy, interfered, claimed in the name of the State, the restitution of all that the Prince had discovered, and prohibited the removal of any other fragments. Some of the statues were sent to Vienna, and were afterwards purchased by Frederick Augustus of Saxony, and placed in the Japanese palace at Dresden.

Nothing after this was done till 1737, when Charles III., while building a palace at Portici, ordered the excavations to be resumed. Unfortunately the officer who had the direction of the works was so ignorant of antiquities, that, on finding an inscription in bronze letters, he had the letters detached without copying it, in order to send them to the king. He explored the great theatre, and found a quadriga, lying broken on the ground; but instead of carefully collecting the fragments, he had them carted off to Naples, and thrown, like rubbish, into the Castel Nuovo, where they remained until part of them was melted down into busts of the king and queen; and out of others the horse, now in the Gallery of Bronzes in the Museum, was restored.

In 1750 a long narrow passage sloping down into the theatre, at a point where it is about 65 ft. below the level of the street, was cut through the solid rock, and is still the only way by which the traveller can descend to examine the building.

In 1755 Charles III. founded the Accademia Ercolanese, for the purpose of investigating the discoveries, and its members published a large and learned work called *Pittore d' Ercolano*.

Although the excavations were carried on with few hands, and in a desultory manner, they produced nearly all the finest specimens in the Naples Museum. The equestrian statues of the Balbi came from the Basilica, and the chief of the large bronzes and silver plate, together with all the papyri, from the so-called Villa of Piso. The difficulties of excavating on such a site were as considerable as the expense. The tufa and the hard lava presented a perpetual obstacle to the progress of the workmen; and the two towns on the overlying strata made it dangerous to excavate without taking immediate measures to support the soil above by substructions. As soon as one portion was excavated it was filled up with the rubbish from the site which was next explored; while, for the security of the houses above, it was found necessary to build up the most interesting edifices as soon as they had been rifled of their treasures.

During the French occupation (1806-1815) the excavations were carried on more systematically, but they were suspended altogether under the Bourbons till 1828. Between 1828 and 1837 the part known as the *Scavi Nuovi* was discovered. Nothing more was done till 1868, when further explorations were set on foot, which progress however very slowly.

The Theatre, to which the visitor first descends by a long flight of steps, is now so encumbered with the buttresses built to sustain the rock above it, that it is little better than a labyrinth. The area consists of 13 rows of seats, about a foot high by 3½ ft. deep.

divided into six compartments or *cunei* by seven lines of stairs, called *vomitories*. These stairs led directly from the semi-circular enclosure of the orchestra to a broad corridor, above which was a portico with three other rows of seats. The orchestra is about one-third larger than that of San Carlo. At the back of the stage the volcanic matter which filled the building still exhibits the cast of the mask of a human face. The ground about it is very slippery, so that it must be approached with caution. In the galleries stalactites are continually forming by the percolation of water.

There is nothing except this theatre to be seen under ground, the basilica, temples, streets, and various private houses, having been filled up with earth as soon as their contents had been removed. Rough plans, however, made at the time, were found some years ago in the Museum, and published with descriptive letter-press by Ruggiero in 1879.

The *Scavi Nuovi* are entered by an iron gate on the l. of the Vico di Mare, 5 min. from the entrance to the theatre; for those who have already seen Pompeii a sufficiently good idea of the whole will be obtained from the entrance without. The excavations on the rt. show the result of the work carried on between 1828 and 1837; that on the l. the work of 1868 to the present time. It consists mainly of a street 20 ft. broad, paved with lava blocks and bordered by edifices. The houses resemble those of Pompeii, but the walls are thicker. Of these the most important are the 1st on the l., in which were found some remains of human skeletons; and the 2nd on the rt., called the *House of Argus*, from a painting of Io and Argus found in the triclinium. The statement commonly made that the bronzes and papyri were found here is erroneous. The rapid fall of the street at this point seems to indicate the near vicinity of the sea at that period.

The rly., on leaving Portici, runs close to the sea, affording beautiful views of the coast, and cuts through

the lava stream of 1794, 13 yds. deep and nearly $\frac{1}{2}$ m. broad. Passing *Torre del Greco* we reach *Torre Annunziata*, where there are two stations, of which the second is the point of junction. Here the train quits the sea, and continues E. to *Pompeii*.

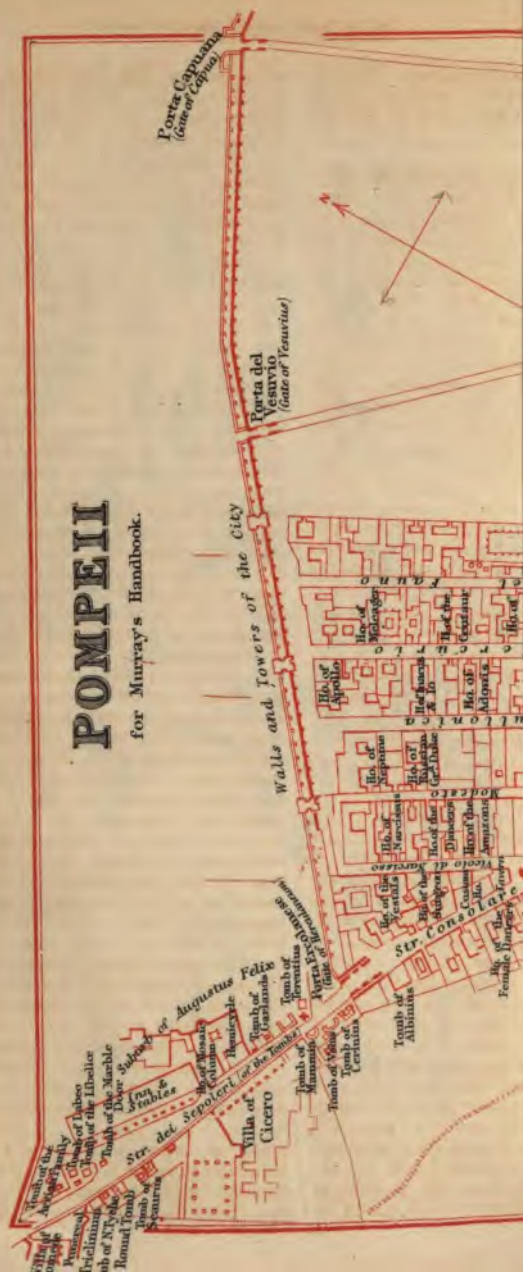
The entrance to the ruins faces the stat. Adm. 2 frs., which includes the attendance of an official compulsory guide. On Sundays free, without a guide. After the first visit, the traveller who wishes to explore the ruins at his leisure will find it best to go alone. No attention should be paid to officious persons who offer their services outside. Tickets of admission for a month, with permission to sketch, copy, measure, &c., can be obtained by artists, or bonâ fide students of art, at the secretary's bureau in the museum, on application to the director, Signor Ruggiero. The applicant must be furnished with a certificate from [his consul that he is a bonâ fide professional artist. The gates close at 6 p.m. Some acquaintance with Pompeii from books and plans before paying a visit to the place will add much to the traveller's enjoyment. Dyer's 'Pompeii; its History, Buildings, and Antiquities' will be found interesting and useful. Signor Fiorelli has published a 'Descrizione di Pompeii,' Naples, 1885 (7 frs.), which also contains valuable information. For a graphic description of the life of the city, and the eruption which destroyed it, there is nothing like Bulwer's 'Last Days of Pompeii.'

On the 25th of Sept. 1879, the Neapolitans, with a somewhat grim sense of humour and more than questionable taste, celebrated the eighteen hundredth anniversary of the destruction of this unfortunate city by a fête amidst the ruins. A gay crowd of nearly 7000 persons circulated in the streets, and bazaars and refreshment taverns were served by maidens dressed in the supposed costume of Pompeian times. Several houses were excavated in honour of the occasion, the most interesting of which was the shop of a seed merchant and dealer in singing birds. It contained cages with drinking cups, skeletons of various warblers, and the



POMPEII

for Murray's Handbook.



carbonized remains of seeds. The expense of this singular exhibition vastly exceeded the sum realized by entrance fees.

POMPEII was situated on rising ground, which appears to have formed a peninsula, surrounded by a plain extending to the sea, on the W. and S., and bounded on the E. by the Sarno, which was formerly navigable for a short distance above its mouth. The position of the city must have given it some importance as a commercial station, and also as an agreeable watering-place. At the time of its destruction it contained about 30,000 inhabitants, and was much frequented by wealthy Romans in the summer season. Its origin is generally ascribed to the Oscans, but it was subsequently occupied by the Etruscans and the Samnites. In the Social War it was besieged by Sylla after he had destroyed Stabiae, and was only saved by a diversion made by Cluentius, who compelled the Roman general to give him battle in the neighbourhood of Nola. Pompeii afterwards made her peace with Rome, was admitted to the rank of a municipium, and allowed to retain the privilege of being governed by her own laws. Cosinius, the Roman general, made it his headquarters during the Servile War, and was nearly surprised and captured by Spartacus while he was bathing on the beach. Under Nero, A.D. 55, Pompeii became a Roman colony. Long, however, before this event, it was one of the favourite resorts of the Roman aristocracy. Cicero had a villa in one of the suburbs, in which he wrote his 'Offices' and received Augustus, Balbus, Hirtius, and Pansa as guests. Claudius took refuge within its walls from the tyranny of Tiberius, and his son Drusus died here by choking when eating a pear. During the same reign Phædrus resided here as a refugee from the persecutions of Sejanus; and Seneca tells us that his early youth was passed at Pompeii. Tacitus states that in A.D. 59 a quarrel, occasioned by some provincial sarcasms, took place in the amphitheatre between the people of Nuceria and Pompeii, which ended in

a sanguinary fight, the former being severely beaten. They went to law, and finally appealed to Nero, who gave judgment against the Pompeians. He ordered Regulus and the other ring-leaders to be banished, and all public spectacles and theatrical amusements to be suspended in the city for the space of ten years.

Whilst under this interdict, the city was visited by the earthquake of Feb. 5, A.D. 63. Tacitus says that it threw down the greater part of the city. Seneca adds that it swallowed up 600 sheep, and deprived many people of their reason. The Pompeians in terror abandoned the city for a time, but returned in the course of a few months, and began to repair the damage. Another earthquake in the following year appears to have done still greater mischief, for we find evidence of floors out of their level, columns violently dislocated, and walls rent or thrown down. The citizens were rebuilding these injured edifices when the eruption of Aug. 24, 79, occurred (see *Vesuvius*), and the mural paintings here preserved, or removed to the Museum at Naples, were mostly executed during the sixteen years between the two catastrophes. They are rarely in accordance with that higher and nobler type of Greek feeling, which had exerted its influence at an earlier date in the history of the city, but rather indicate the tone of a provincial city imitating on an inferior scale the style of decoration then fashionable at Rome. Pompeii was overwhelmed by showers of pumice and ashes, no lava current having ever reached it. The roofs of the houses, being mostly of wood, were broken down by the superincumbent weight. The scanty number of skeletons hitherto discovered tends to prove that most of the inhabitants succeeded in escaping; and as the lowest strata which now cover the ruins are found to have been disturbed in many places, it is supposed that many of the citizens revisited the site and removed such property as could be easily reached. Facilities for exploration were also afforded by the partial re-occupation of the site, for it appears that many of the

lower classes built dwellings upon the ruins after Vesuvius had relapsed into inactivity, and that these villages were destroyed by the eruption of 472, after which the site was abandoned.

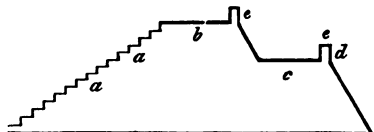
Though the name of Pompeii appears never to have been lost, and the upper wall of the Great Theatre could always be seen projecting above the surface of the ground, yet the site of the town remained undiscovered and forgotten until the middle of the last century, and this notwithstanding the fact that the great engineer and architect Domenico Fontana, in 1592, constructed an aqueduct for conveying the water of the Sarno to Torre Annunziata, under the old city, traversing the Forum and three Temples, and sinking his airshafts over more than a mile of its surface.

It was not till 1748, when a peasant, in sinking a well, discovered a painted chamber containing statues and other objects of antiquity, that anything like a real interest in the locality was excited. Charles III., in whom the discovery of Herculaneum had awakened a desire for further explorations, ordered the excavations to be prosecuted. In 1755 the amphitheatre was cleared out, and from that time to the end of the Bourbon rule in 1860, the works have gone on, with more or less activity, sometimes abandoned for several years together, and sometimes resumed for a few months, or whenever any distinguished personage happened to be at Naples. Some important work, however, was done, especially in the reign of Murat, when the Forum, the Street of Tombs, and a great many houses were excavated. The works are now carried on with much greater activity, and the Italian Parliament has granted an annual sum of 60,000 frs. to be devoted to them. Under the direction of the eminent archaeologist, the Cav. G. Fiorelli, a regular system of exploration has been adopted, and the objects discovered have been carefully preserved.

The town is in shape an irregular oval, lying E. to W., and surrounded by walls whose circumference is almost exactly 1½ m. About one half, pro-

bably the most important part, has been already excavated. The length within the walls is $\frac{3}{4}$ m. : the greatest breadth not quite $\frac{1}{2}$ m.

The Walls were of great solidity and width, and had a double parapet; the outer one (*d*) being 25 ft. high, according to the inequalities of the ground, the inner (*b*) varying from 30 to 40 ft. The width of the space between them (*c*) was about 15 ft. They had square towers, apparently of two stories, placed at irregular intervals in their circuit. The face of the outer wall inclines slightly upwards; the inner one was strengthened by an agger (*a*), and was furnished with flights of steps to afford convenient access on the city side, as may be seen near the gate towards the Street of the Tombs and Herculaneum. The walls are built of large blocks of volcanic tufa and travertine, in horizontal courses, and without cement. For the most part the



Section of the Walls at Pompeii.

a, a, Agger and steps leading to it near the gates
b, b, inner wall; *d, d*, outer wall; *e, e*, parapets.

blocks are beautifully fitted together, and are sometimes 8 ft. long. Many of the stones are inscribed with Oscan characters, examples of which may be observed on the inside of the wall, at the end of the Street of Mercury. In the upper courses the style of building is much more recent, showing the effect of breaches and the hurried manner in which they were repaired. Both the outer and the inner wall had parapets. On the W. sides there are fewer traces of the wall; probably the rapid slope of the ground towards the sea rendered it unnecessary on that side; or it may have been destroyed during the siege by Sylla, and not afterwards rebuilt. The Towers covered the entire breadth of the wall, were pierced by archways to allow a passage to the de-

fenders, and had sallyports at their base towards the town to afford an entrance and an exit in time of siege. They are evidently more recent than the walls, being constructed of small pieces of tufa and lava stuccoed at the sides, and are all more or less ruined, especially on the outer side, as if they had been purposely dismantled, probably by Sylla at the close of the Social War ; since neither earthquakes nor sieges can account for so extensive and systematic a demolition. The **Gates** are 8 in number ; beginning with the N.W. they stand in the following order :—1. The Herculaneum Gate, on the Via Domitiana ; 2. The gate leading to Vesuvius ; 3. Gate to Capua ; 4. Gate to Nola, on the Via Popilia ; 5. Gate towards the Sarno ; 6. Gate to Nocera ; 7. Gate to Stabiae ; 8. Gate to the seaside. They are all in ruin, except those of Herculaneum, Nola, Stabiae, and the Porta Marina.

The **Streets** are for the most part very narrow ; it is clear that not more than one vehicle, narrow as the ancient chariots were, could pass at a time in any but the principal thoroughfares, the widest, not including the raised footway, being about 11 ft. The pavement is composed of large polygonal blocks of lava, closely fitted together ; and it is usually bordered by a kerb, elevated in some places a foot or more above the carriage-way. The marks of chariot-wheels are everywhere visible, crossing and recrossing each other in the broader streets, but worn into one deep rut in the smaller ones. In the larger thoroughfares raised stepping-stones are frequently seen in the centre, for the convenience of foot passengers in times of rain, and to obviate the inconvenience of mounting to the elevated pathway on either side : stones and sometimes steps for mounting horses are placed at the side of the pavement, and holes are found in the kerb opposite the principal houses and shops for fastening the halters. When the width allowed it, there was a narrow pathway in front of the houses, paved with a coarse mosaic of brick-work, and occasionally stuccoed. Here

and there, where the angles of the pavement have been broken, they have been repaired with clamps of iron. At the entrance of many of the streets, on the outer walls of the houses, are inscriptions and lists in red paint soliciting votes on behalf of candidates for the office of *ædile* or *duumvir*. There are five principal thoroughfares.

I. The *Consular* or *Domitian* Street, led from the Herculaneum Gate to the Forum, and is broken by several junctions with minor streets, forming *trivia*, or places where three ways meet. II. The Street of *Abundance* traversed the city E. and W. from the Street of Stabiae to the Forum. III. Parallel with the latter a street ran from the Gate of Nola to the sea, and has received in its different portions the names of Street of the *Baths*, of *Fortune*, and of *Nola*. IV. The Street of Stabiae led N. and S. from the Gate of Vesuvius to that of Stabiae, passing the New *Thermæ* and the *Theatres*. V. A street, communicating with no gate, led from the N. wall of the city to the Forum, and is now known as the Street of *Mercury*.

From the existence of stepping-stones in the pavement it has been supposed that some at least of the surface water ran through the streets into the sea ; but it is seen that the principal thoroughfares were supplied with *sewers*, and that there was a regular system of house drainage. Several openings into the subterranean drain have been discovered in the Street of Stabiae, near where that of Abundance intersects it. The city was abundantly supplied with water by an aqueduct from the hills above Nola.

The **PUBLIC EDIFICES AND MONUMENTS** of Pompeii are true interpreters of its history. The more ancient are Greek in their style, the recent Roman. The basements of some of the Temples date evidently from the Greek colonisation, and one Temple at least retains the peculiar features of Grecian architecture, and appears to have undergone very little change. In the later buildings, however, the principles of Greek art have been corrupted or rejected.

altogether. Long tapering columns are found in the place of the massive well-proportioned ones of Grecian Doric. Instead of 20 flutings, the Greek standard at the time of Pericles, each column is channelled with an indefinite number, and often the lower third of its length is coated with painted stucco; and while the Greek column always stands upon the floor without a base, the Roman is elevated on a pedestal. The Ionic capital also, which in Greek architecture was invariably marked by its simplicity, is here loaded with ornaments, and in some instances is different in its essential features from all other examples of Ionic, even of Roman times. The Corinthian likewise differs from that of Greece in the inferior character of the foliage of its capitals. None of the standing columns are of marble, and the existing specimens of that material are almost entirely confined to a few fragments, often rare and beautiful, which have been fitted roughly together to form a shop-counter or a slab for a street-stall. It is much to be wished that these interesting relics were better protected from the rapacity of collectors.

If Pompeii had not been visited by two destructive earthquakes, which must have effected extensive changes in its external features, we should have found it a perfect example of a Roman city of the third class. As it is we observe marks of hasty renovation and repair, generally with the commonest materials. The PRIVATE DWELLINGS, with few exceptions, are small and low. Few have been discovered with an outer portico towards the street, and that may be more appropriately described as an ornamental doorway. Even the Villa of Diomede has no better entrance than a mere porch formed by a column on each side. The domestic architecture is entirely that of a people accustomed to pass the greater portion of their day in the open air. As the dwelling-houses are on one general plan, we shall avoid repetition by giving a brief description of the arrangement of an interior, which will serve as a type of

the whole. The front of the ground-floor of the larger houses, like that of the modern palaces of Naples, was generally occupied by shops, which are shown by numerous inscriptions to have been an important source of profit to the owner; and we have a curious illustration of the commercial character of the city in the fact that some of the richest mansions had their private shops communicating with the interior, in which the proprietor evidently sold the produce of his estates. Where there were no shops, the outer walls of the ground-floor were stuccoed, and generally painted, often in bright colours. The upper floors sometimes had balconies projecting over the street; few buildings appear to have had a third story, though in 1889 some very interesting houses were found with a basement two stories deep. These are on the S. wall of the city. The internal arrangement shows a division into two parts, in accordance with the domestic habits of the ancients and their double life, the first being public, and the second private. 1. The public part, being intended for the reception of the clients of a patrician, or guests, comprised several suites of apartments. On the side next the street, and inside the generally narrow entrance, was the **prothyrum**, or **vestibule**, flanked by one or more recesses, used as waiting-rooms or as a porter's lodge. The vestibule led into the **atrium**, or court, the principal apartment of this division, where the proprietor gave audience to his clients. It was always a large space, covered with a roof on the sides, open to the sky in the centre, and with a cistern beneath the floor to catch the rain which descended through an aperture called the **impluvium**. The walls were usually decorated with paintings, and the pavement was generally in marble or mosaic. Open to the atrium was a chamber called the **tablinum**, supposed to have been a depository for family records and documents, and in some of the larger houses to have served also as a dining-room. On the sides of the atrium were two recesses called **alae**, and frequently rooms for the re-

ception of guests, called *hospitis*. 2. The communication between the public part and the private was effected by one or two narrow passages called *fauces*, and sometimes by the wider *tablinum*. On entering the private division there was a spacious court, called the *peristylum*, entirely open to the sky in the middle, but surrounded by a covered *colonnade*, which answered the double purpose of a passage between the different apartments, or portico, and of a sheltered promenade in wet weather. In the centre was usually a garden, decorated with statues and fountains, from which this inner quadrangle has been also called the *Viridarium*. One of the rooms entered from the peristylum was the dining-room, or *Triclinium*, so called from the broad seats which projected from the wall and surrounded the eating table on three sides, enabling the Romans to recline on couches at their meals. The wealth of the owner was generally lavished on the decorations and furniture of this apartment, although it was never very spacious, the number of the guests seldom exceeding nine. Next were the sitting-rooms, or *œci*, richly decorated, and frequently opening on a garden. In these the Pompeian ladies passed their time. Another large room was the *exhædra*, supposed to be a reception-room for visitors. The library, or *bibliotheca*, was generally a small room, as little space was required for the papyrus rolls. The picture-gallery, or *pinacotheca*, also opened on the peristyle. The baths were usually in one angle, as was also the *lararium*, or *Ædícula* of the household gods. The bedrooms, or *cubicula*, which were small and inconvenient according to our modern notions, were arranged in two divisions; the first, comprising those for the men, called the *andronitis*, was always separated from that of the females, the *gynæconitis* or *gynæceum*. In some of the larger mansions the *andronitis* appears to have been situated on one side of the atrium in the public division. In others, as in the House of Sallust, the female apartments occupy a distinct quarter of the mansion, called the *venereum*, and corresponding in

many particulars to the harem in Eastern countries. It had there its separate court, portico, peristyle, and triclinium, a water-closet, and staircase leading to the terrace above, a *viridarium*, with a fountain in the centre of the court, and bedrooms on one side, protected by a lodge for a slave whose duty it was to prevent intrusion. The upper floors, most of which were destroyed by the weight of the ashes in the eruption, may have been occupied as store-rooms and apartments for servants. Many of these rooms had windows, some of which were of glass. The flat roof was converted into a terrace, planted with vines and flowers so as to form a shady promenade, or *pergula*. In the rear of the mansion was an open space or flower garden, called the *xystus*, which was planted with flowers, decorated with fountains and statues, and sometimes furnished with a summer-house, containing a stone-seat, a table, and a fountain, and covered with a trellis for vines or creeping plants. None of the houses have any vestige of a chimney for heating purposes, although charcoal has been found both here and at Herculaneum. There can be no doubt that like the modern Neapolitans the Pompeians warmed their rooms with braziers. None have been discovered which we can regard as the dwellings of the poor, and it remains to be ascertained by future excavations whether the lower orders inhabited a separate quarter of the city or lived outside the walls, or whether Pompeii really had any pauper population. Stables and houses for wheel vehicles are not even in the larger mansions and the villas; the only common examples are in the barracks, and in a baker's house in which were found the bones of an ass. Even the inns form no exception to this remark, for the skeletons of horses which were found in them were lying in the yards, and not in any apartment to which the term stable could be applied. Another deficiency is the absence of anything in the nature of a hospital, although the instruments in the Museum indicate that surgery had attained a marked degree of advancement in the city.

The Shops were small and all of one character, having the business part in front and one or two small chambers behind, as at the present day in the older quarters of Naples. Those only of the better class appear, from the occurrence of a ruined staircase, to have had any second floor. The shop was open to the street, and was closed by sliding shutters, or doors moving in grooves cut in the stone, in a few instances upon a narrow iron rail. In front it had a broad counter of masonry, with little steps at the end next the wall for the display of the wares, and a small oven in the opposite end, where the articles sold were for consumption as food or drink. Some of the drinking shops had signs in terracotta, to denote the trade which was carried on within. Thus a goat being sacred to Bacchus indicated a tavern, as also did two men carrying an amphora; while the *choquers* occupied its station on the doorposts of the publican or innkeeper, as it does at the present day in and about Naples.

DESCRIPTION OF THE RUINS.

The names of the streets and houses, and indeed of many of the public buildings, are more or less conjectural. For the traveller's convenience, our description retains (sometimes in brackets) the original names which have been engraved on the plan, and which are associated for the most part with some paintings, sculptures, or domestic objects, discovered during the excavation of the building. The architect and the antiquary, who require more detailed information, will find it in the works of Nicolini, Mazois, Gell, Donaldson, Overbeck, Fiorelli, Dyer, and others.

The most important paintings and all the chief articles of value have been removed to the Museum at Naples.

Principal objects, when time is limited :—

Museum.

Temple of Apollo.

Basilica.

Greater Forum.

Temple of Jove.

Macellum, or Temple of Augustus.

Curia Senatorum.

Temple of Mercury.

Exchange of Eumachia.

Lesser or Triangular Forum.

Temple of Hercules (misnamed *Nep-tune*).

Greater Theatre.

Temple of Isis.

Lesser Theatre.

Temple of Æsculapius.

House of Cornelius Rufus.

Stabian baths.

Amphitheatre (if time permit).

House of the Balcony.

House of the Faun.

Temple of Fortune.

House of the Tragic Poet.

Forum Baths.

House of Pansa.

House of Sallust.

House of the Surgeon.

Gate of Herculaneum.

Street of the Tombs.

House of Diomedes.

View from the City Walls.

This circuit comprises every building of importance, and is as much as a traveller can do in a long day. The order here indicated follows the route taken by the guides.

The **Porta Marina**, or Sea Gate, is a long vaulted passage 26 ft. high, 19 ft. broad, and 120 ft. long. On its left-hand side is an elevated pathway, reached by steps, for foot passengers. About midway on the rt. is the

* **Museum**, containing doors, carriage-wheels, vases, statuettes, skulls, casts of dead bodies (p. 121), found in the ruins, carbonised loaves and other articles of food, and some tablets inlaid with rare and beautiful marbles.

At the S.W. corner of the Forum is the

* **Temple of Apollo** (*Venus*), the most magnificent of all the Pompeian temples, occupying an area of 150 ft. by 75. It is surrounded by a portico, 12 ft. wide, and consisting of 48 irregular columns, originally Doric, but converted into Corinthian by means of

stucco. The Temple itself stands upon an elevated basement, ascended by 14 steps, in front of which is a large altar covered with slabs of black lava, on which the ashes of victims were discovered. On its sides are inscriptions recording its erection. The cella is very small, and contains nothing but the pedestal for a statue, and the stone cone or *ὄμφαλός*, characteristic of the worship of Apollo; its pavement is in lozenges of black and white marble. In front of this pavement is a strip of marble upon which are the remains of an Oscan inscription, proving clearly that the temple was dedicated to Apollo. In the open area were found the marble statues of Venus and the Hermaphrodite, of the Faun, with the heads of Venus and the Diana in bronze, now in the Museum, and a mosaic border of great beauty.

Opposite is the

* **Basilica**, 220 ft. by 80. It is approached from the Forum by a vestibule, whence a flight of steps leads into the interior by five entrances. The central area was open, and was surrounded by a gallery supported by a range of 28 fluted Ionic columns of large size, built of brick, covered with stucco, and forming a colonnade along the sides of the building. At the end of the building, elevated on a basement and decorated with six columns, is the Tribunal for the Prætors or Judges, with a vault beneath, which is supposed to have been a dungeon for criminals. The remains of pedestals are also traceable. When discovered, the whole edifice bore marks of having been rifled, probably not for the purposes of plunder, but for the recovery of the public records it contained. Both the inner and the outer walls present numerous inscriptions, now mostly effaced, some in red paint, and some merely scratched with a sharp point. These were very useful in determining the purpose to which the building was applied.

The * **Forum**, the most spacious and imposing spot in Pompeii, is surrounded by Doric columns of greyish-white [S. Italy.]

limestone, 12 ft. high and $2\frac{1}{2}$ ft. in diameter. Above this colonnade there appears, from the traces of stairs, to have been a terrace. On the E. side are the remains of an older arcade and portico of fluted Doric columns in volcanic tufa, which had been damaged by the earthquake and was in progress of being rebuilt. The entire area was paved with slabs of limestone. In front of the columns, as well as of the portico on the S. and W. sides, are pedestals for statues, some of which, from their size, must have been equestrian. A few of the pedestals still bear the names of distinguished inhabitants, among which are those of Pansa, Scaurus, Sallust, Gellianus, and Rufus. Several streets opened into the Forum, but in the later time wheel traffic was excluded and the entrances blocked up. Fontana's aqueduct passes diagonally under the pavement, cutting through the substructions of the Temple of Apollo. It is evident that the Forum was undergoing restoration at the time of the destruction of the city in A.D. 79, since a number of unfinished capitals, portions of the entablature, and large blocks of unworked marble were found close by.

At the S. end of the Forum are the

Tribunali (*Curie*), three halls of nearly equal size, in excellent brickwork, the central one having a square recess and the remains of a raised basement at the end, while those at the sides have apses or circular recesses. The central hall, from the numerous coins found in it, is supposed to have been the *Ærarium* or Public Treasury; the others were probably the *Curie* or Courts for the meetings of the Municipal Magistrates.

At the S.E. angle of the Forum is a large square building called, on the authority of a very uncertain inscription, the *School of Verna*.

On the N. side of the Forum is the

* **Temple of Jupiter**, an imposing building on an elevated basement, occupying the finest site in the city, and from its elevated position commanding a magnificent view over the plain at
1

the Sarno, and the Apennines that encircle it. It is built of brick and volcanic tufa, covered with white stucco, and at the time the city was buried it was in course of restoration from the effects of the earthquake of A.D. 63. The entrance is approached by a flight of steps, flanked by pedestals for colossal statues. Exclusive of these steps the building is 100 ft. long and 43 ft. wide. In front is a square vestibule with a portico of fluted Corinthian columns, six in front and three at each side, one of which has been set up, and is nearly 40 ft. in height. The interior of the cella, 42 ft. by 28, is bordered on each side by a row of eight Ionic columns. At the N. end of the cella are three small chambers, and on the l. is a staircase leading to the basement, whereon stood a statue of the god (fine * view).

Adjacent are the ruins of a brick arch, which probably served to close the Forum at this end.

At the N.W. corner of the Forum are two small chambers wrongly called Prisons, but thought by Fiorelli to have been the treasury of the temple. Close by, towards the S., is the

Public Granary, a long narrow building, in a niche adjoining which was found a *Table of Measures* for corn, oil, and wine.

We now pass out of the Forum at its N. end, beneath a

Triumphal Arch, built of brick and lava, and originally covered with slabs of marble. Its massive piers are decorated with two fluted Corinthian columns. Large stones are placed across the street under this arch, to prevent the entrance of wheeled vehicles.

In a straight line from the arch is the **Street of the Forum**, 200 ft. long and 22 ft. wide, with a foot causeway, and bordered by shops, apparently of a superior class. In some of them have been placed large oil-jars, dug out in excavations near the Sarno. In one house was found the skeleton of a man

in the act of escaping with 60 coins, a small plate, and a saucepan of silver.

S.E. of the Arch stands the so-called

*** Temple of Augustus (Pantheon)**, now more generally believed to have been a *Macellum*, or Provision Market. In front of the building, under the portico of the Forum, are seven shops, perhaps the *Tabernæ Argentariæ* or Tables of the money-changers. The principal entrance from the Forum being decorated with fluted Corinthian marble columns and pedestals for statues. Within is an open atrium 120 ft. by 90, with 12 pedestals placed in a circle. In a niche at the back of the building were found statues of Augustus, of Livia as a priestess, and of her son Drusus, now in the Museum, here replaced by casts. The extensive compartment on the rt. had a marble counter inclined inwards, and to judge by the paintings in the vestibule used for the sale of fish; the corresponding compartment on the l. contains a raised platform, over which is a niche for a statue; before it stands an altar covered with a slab of lava, as appears to have been generally the case, to resist the action of the fire during the sacrifices burned upon them. On the S. side of the building are 12 open recesses, supposed to be provision shops, and the holes for rafters prove that there were similar rooms over them, perhaps intended for the occupation of the Augustales. The inner walls are decorated with paintings of Ulysses in disguise meeting Penelope on his return to Ithaca, Io and Epaphus, Latona and her children, Ethra and Theseus, Cupids making bread, and donkeys working corn-mills. The culinary paintings at this entrance, and the large collection of fish-bones and other fragments of food found in the drain in the centre, indicate the character of the building, while a large room with channels placed on an incline is supposed to have been a Slaughterhouse.

Further on is the

Guria (Senaculum), a large semi-circular hall with a portico of Ionic columns of white marble. On each

side of the entrance are pedestals for statues. In the centre of the area is an altar, and at the end a recess with a seat for the decurions, who are supposed to have held their public sittings here.

The next building to the N. is the

***Temple of Mercury**, or more properly of *Augustus*, a small building, 83 ft. by 53. It stands upon a basement, and is approached by a narrow vestibule, with steps on each side leading to the platform of the cella, in the centre of which is an altar of white marble with reliefs representing a sacrifice on one side and the sacrificial implements on the others. Adjoining the building were the apartments for the priests, in one of which numerous amphoræ were found. This edifice, which is now enclosed by iron gates, has been converted into a repository of objects found in the excavations, marbles, weights, amphoræ, roof decorations in terracotta, architectural fragments, and vases.

At the opposite corner of the street, forming part of the E. side of the Forum, is the

***Crypto-Porticus of Eumachia**, or the *Chalcidicum*, a large enclosure in the form of a basilica, supposed to have been the Exchange of the clothworkers. It had two entrances, one from the Street of Abundance, the principal one from the Forum. The latter had a portico of 18 columns; the entrance was closed in the centre by folding doors, of which the sockets and bolt-holes are still visible in the marble. This was flanked by two circular recesses, and these again by raised platforms, the stairs to which still remain. The interior was divided into a large area, 130 ft. by 65, surrounded by a double gallery, a portico of 48 columns of white marble of beautiful workmanship, very few of which have been found; a chalcidicum or enclosed apartment at the extremity of the area; at the end is a semi-circular recess which contained a statue of Concord; and a crypto-porticus, entered from the side street, in which walls pierced with windows have replaced the columns

usually seen in the interior. Behind the apse of the Chalcidicum, in a niche in the centre of the wall of the crypto-porticus, entered from the Street of Abundance, stands a copy of the original statue (now at Naples) of the public priestess Eumachia, with an inscription recording that it was erected to her by the corporation of cloth-scurers. On the architrave over the side entrance is another inscription, recording the erection of the Chalcidicum, crypt, and portico, by Eumachia the priestess.

S. of this building runs the *Strada dell' Abbondanza*, so called from a relief of Abundance over a fountain. On the rt., further on, is the

House of the Wild Boar (*Cignale*), named from a mosaic in the prothyrum. In the atrium are some mosaics of great beauty, one of which is supposed to represent the walls of the city. The peristyle has 14 well-preserved Ionic columns.

On the wall of a house at the corner of a small street leading to the rt., is a painting representing the *Di Consentes*, or the 12 superior divinities, with the tutelary serpents underneath. Juno wears a blue robe, Diana a yellow one, and Venus a pale green, more transparent than the dresses of the other goddesses.

On the rt., further down the *Strada dell' Abbondanza*, is the

House of the Holconii, a very handsome dwelling. It consists of an atrium communicating by a wide fauces with the inner peristyle, surrounded by fluted Doric columns, the lower third of which are painted yellow. In the centre is a large deep fountain in marble, with a waterfall in the form of marble steps, at the top of which stands a graceful statue of a small Cupid. The side rooms are adorned with paintings of the Rape of Europa, Bacchus and a Satyr unveiling the sleeping Ariadne, Ulysses discovering Achilles in female attire, and the Judgment of Paris, with Juno, Venus, Minerva, and Mercury. The peristyle is irregular in form, and from each of the columns that surround

it projects a small bronze water-pipe, forming with the fountain and small cascade a handsome system of artificial waterworks.

We now follow a street leading S., to the

***Triangular Forum**, which is entered through a propylæum or vestibule of 8 Ionic columns, raised upon two steps, with a fountain in front of one of the columns. The Forum itself is an irregular triangle, surrounded on its W. side and its E. side, which are 300 ft. and 450 ft. long respectively, by a Doric colonnade, forming a portico of 90 columns; the third side had no portico, and appears to have been bordered with shops. The portico probably served as a sort of piazza for the frequenters of the theatres, to which there were three entrances; and in the columns may still be seen fragments of the iron bars, inserted between them to keep the people from pressing in. Parallel to the portico on the E. side is a long low wall, extending nearly to the bottom of the triangular Forum; it is terminated at the N. end by a pedestal, with inscription; and at the S. end by two altars and a circular building.

At the S. end is a

***Greek Temple (of Hercules)**, the most ancient building yet discovered, and named from the *Petra Herculis* upon which it stood. Its high antiquity, generally attributed to early Hellenic colonists, is shown by the massive dimensions of its Doric columns, some fragments of which in tufa, with their capitals and bases in travertine, still remain; by the great depth and projection of the abacus; and by the general construction of the building, which resembles that of the Temples of Paestum. It appears to have stood upon a basement of 5 steps, and to have been 120 ft. long, exclusive of the steps, and 70 wide. It had a cella, which from the remains of a cross-wall appears to have been divided into two, with separate entrances from the N. and S.: in the former is a circular pedestal. In front of the steps is a

curious enclosure, supposed to have contained the victims for the sacrifice, and at the side are the two altars with the remains of a smaller one between them.

Beyond this enclosure are the remains of a small ***Circular Temple** of 8 Doric columns, which covered a *puteal* for the supply of water used in the sacrifices. The supposition that it was an expiatory altar marking the situation of a *bidental*, a spot on which a thunderbolt had fallen, and which was always held in peculiar sanctity, has been generally abandoned.

At the W. angle of the temple is a small *Hemicycle*, a semicircular seat of stone, facing the S., in which a sundial was discovered. It must have commanded a magnificent view.

We now pass into the

***Great Theatre**, a structure which probably superseded an earlier one made of wood, placed on the S. slope of a hill of tufa. It was semicircular and open to the sky, and was lined in every part with white marble. The seats faced the S. and commanded a fine view over the plain of the Sarno and the mountains behind Stabiae. Owing to the great height of the outer wall, the upper portion of it has always remained above ground, though no one seems to have suspected that it was the summit of an ancient theatre. The scenic decorations being of wood and textiles have perished, and it is said that in the Bourbon days many of the marble seats were removed and cut up for use in modern buildings. In spite of these spoliations, the interior is still sufficiently perfect to explain itself far better than the most elaborate description. The general audience entered the theatre by an arched corridor on a level with the colonnade of the Triangular Forum, and descended thence into the *cavea* by six flights of stairs, which divided the seats into five wedge-shaped portions, called *cunei*. The doors of the corridor at the head of these stairs were called the *vomitoria*. A careful calculation has shown that the space allotted to each person was 1 ft. 3½ in. By making this the basis of a calcula-

tion, the theatre might contain 5000 persons. A separate entrance and staircase led to the women's gallery, which was placed above the corridor we have described, and was divided into compartments like the boxes in a modern theatre. Below, in what we should call the pit, a semicircular passage, bounded by a wall, called the *præcinctio*, separated the seats of the plebeians from the privileged ones reserved for the equestrian order, the *Augustales*, the tribunes, &c. These seats were entered by a separate passage, communicating with an area behind the *scena*. It seems probable from the form of these seats that the privileged spectators brought their own *bisellia*, or official seats, and deposited them according to their rank in the place allotted to them. The level semicircular platform in front of the privileged seats was called the orchestra. In the *proscenium*, or the wall which supported the stage, are seven recesses, in which probably the musicians were stationed. The stage, or *pulpitum*, appears from the pedestals and niches, which remain, to have been decorated with statues. It is a long and narrow platform, quite disproportionate to the size of the theatre according to our modern notions of stage effect; but it must be remembered that the scenes of a Roman theatre were very simple and revolved upon a pivot, and that the ancient drama was unassisted by those illusions of perspective which constitute the art of the modern scene-painter. The wall at the back of the stage was called the *scena*; it has three doors, the central one circular and flanked by columns, the two side ones rectangular. Behind it is the *postscenium*, containing the apartments for the actors. The exterior of the upper wall of the *cavea* still retains the projecting stone rings for receiving the poles of the *velarium* or awning, by which, on special occasions, the audience were protected from the heat of the sun.

N. of the Great Theatre is the

**Temple of Isis, a small but very interesting building, standing on a*

basement in the centre of a court surrounded by a portico of Corinthian columns, 10 ft. high, with painted shafts. Over the entrance is a facsimile of an inscription (original at Naples), recording the erection of the *Ædes Isisidis*, by Numerius Popidius Celsinus, then of the age of six years, at his own cost, after it had been thrown down by the earthquake of A.D. 63; and his elevation by the Decurions to their own rank in acknowledgment of his liberality. The building was no doubt, as Overbeck says, erected by a Freedman, who having been a slave could not be made a Decurion. In the next generation this disability would be removed and the child was made Decurion (*gratis*) as a compliment to his father. The word *Ædes* is here used to distinguish the building from a Temple, which was always a consecrated edifice, whereas the worship of Isis had been forbidden by a decree of the Roman Senate, in B.C. 57, and was therefore only tolerated. The court presents all the arrangements of the Isiac worship. In one corner is an *ædiculum* with a vaulted roof and pediment over the door, covering the sacred well of lustral purification, to which there was a descent by a narrow flight of steps. It is covered with stucco ornaments, of figures of Isis and Harpocrates, of Mercury, Mars, and Jupiter, with arabesques of dolphins, &c., all of inferior execution. Near it is an altar, on which were found the burnt bones of victims. The front of the basement, on which the *Ædes* stands, is broken in the centre by a narrow projecting flight of steps, flanked by two altars, one for the votive offerings, the other probably for the sacred fire. In front of the cella is a portico of six Corinthian columns, having at each angle a small wing with a niche between two pilasters supporting a pediment. The interior of the *Sacrarium* or cella is small and shallow, the entire width being occupied with a long hollow pedestal for statues, having two low doorways at the end near the secret stairs, by which the priests could enter unperceived, and deliver the oracles as if they proceeded from the statue of

the goddess herself. Fontana's aqueduct, which crosses the street of Stabiae, runs to the rt. of the Temple.

Adjoining is the **Tribunal** (*Curia Isiaca*), an oblong open court, 79 ft. by 57, surrounded on three sides by a portico of Doric columns, and having two small rooms at one end. In front of the portico is a stone pulpit, with a pedestal and a flight of steps behind, from which orations may have been delivered.

At the S.E. corner of the Great Theatre is the ***Small Theatre** or *Theatrum tectum*, supposed to have been used for the comic drama. It is similar in its general arrangement to the larger theatre, but is different in form, the semicircle being cut off by straight walls from each end of the stage: and the style and execution of the work show an inferiority, which may possibly be explained by an inscription recording that it was erected by contract. It appears to have been permanently roofed, the same inscription describing it as the *Theatrum tectum*. The seats of the audience were separated by a passage from the four tiers of benches which held the *bisellia*. This passage was bounded on the side of the cavea by a wall, the ends of which were ornamented with kneeling Herculean figures which are supposed to have sustained lights. The parapet on the stage side of the passage, forming the back of the privileged seats, terminated at each end in a griffin's leg. The pavement of the orchestra is in coloured marbles, and was presented by Verus the Duumvir instead of giving games in the amphitheatre on his election. A band of grey and white marble runs directly across it, bearing an inscription in large bronze letters recording the gift of the pavement. In the corridor which runs round the back of the house to give access to the seats, several inscriptions in rude Oscan letters were found upon the plaster of the walls, the work probably of idlers who could not find seats. This theatre is estimated to have held 1500 persons.

At the S.W. angle of the small theatre are the

Gladiators' Barracks, a large enclosure, 183 ft. long by 148 ft. wide, surrounded by a Doric portico of 22 columns on the longer, and of 17 on the shorter sides. The columns of the portico are covered with stucco, the lower third plain and painted red, the upper portion fluted and painted alternately red and yellow. Under the portico open numerous apartments of uniform size, a mess-room, guard-house or prison, kitchen, stables for horses, an oil-mill, and other minor offices. Above was a second floor, approached by three narrow flights of steps, and by one of better construction leading to the chambers which were probably occupied by the officers. Sixty-three skeletons, together with various inscriptions, drawings, weapons, and innumerable records of gladiatorial life, were discovered in this building. Here also the stocks for prisoners, now in the Naples Museum, were found.

E. of the Temple of Isis is the

***Temple of Jupiter and Juno** (or *Æsculapius*), a diminutive but ancient building, of good proportions, standing on a low basement ascended by nine steps. The cella contained the terracotta life-sized statues of Jupiter and Juno, mistaken at first for *Æsculapius* and *Hygeia*, now in the Museum at Naples. In the centre of the court is a large altar, the frieze of which is composed of triglyphs with volutes at the corners.

At the E. end of the Strada dell' Abbondanza is the

***House of Cornelius Rufus**, which belonged to a family whose name often occurs in the inscriptions at Pompeii. The entrance opens on a handsome atrium, with a marble table supported by griffins, and an impluvium in the centre; out of this court are rooms, with paintings in arabesque, and peacocks drawing a chariot, with a locust for charioteer. From this atrium wide fauces lead to the peristylum or inner court, surrounded by fluted Doric

columns. Of the chambers opening on the corridor several contain paintings, surrounded by hippocampi, &c. On the l. of the fauces stands a Term with a good bust of C. C. Rufus, having his name beneath.

Opposite this house is the principal entrance to the

***Thermæ Stabianæ**, through a wide portal opening into an extensive court or *palastra*, which is surrounded by Doric columns painted to resemble fluting. The walls are covered with paintings, stucco arabesques, and figures in relief, one of the latter, a Jupiter, being in good preservation. This court was probably intended for athletic sports and exercises. On the l. is an oblong basin for a *natatio* or swimming bath, communicating by four marble steps with two elegant halls, on the walls of which are paintings of landscapes and of female figures carrying baskets. In the wall opposite the entrance is a door leading to a complicated series of halls, which constituted the division for females; if we except a square room, surrounded by a channel, which was a general *latrina*. A large room to the rt. is the *apodyterium*, with passages to the side streets of Stabiae and of the Lupanare, that to the latter having a square cold bath at one end and several small rooms for single baths. Leading out of the *apodyterium* is a *tepidarium* with niches and seats, having a square *frigidarium* at one end; from this a door leads into a large *caldarium*, having a square marble bath at one end, and a circular *labrum* (shallow fountain) at the other. The floor and the walls are hollow for the passage of hot air. All these rooms are more or less decorated with stucco ornaments of considerable elegance, and communicate with a series of thermal halls which occupy the whole side of the great area of the *Thermæ* towards the Street of Stabiae, and constitute the men's division of the baths. First of all, continuing from the women's rooms, are three circular sunk spaces, which appear to have been connected with the furnace and boilers for the supply of hot water and vapour to both sets of

baths; then a long *caldarium*, followed by the *tepidarium*, the stuccoed walls of which have an elegant frieze of the prows of galleys; in these two halls are oblong basins lined with marble at one end, and circular *laconica* at the other; the floor is raised on supports formed of tiles to permit the circulation of heat from furnaces which open into the passage in the rear; the walls also are hollow, being covered with large tiles, leaving a space of 3 inches wide for hot air to circulate. We now pass into the *apodyterium*, surrounded by marble seats and a range of niches to contain the clothes of the bathers. It was richly decorated with stucco reliefs. Separated from it by a raised step is a handsome hall, probably a waiting-room, covered with paintings, now much effaced, and opening on one side into a circular *frigidarium*, with a dome and circular opening at the top, and on another into the *palastra* from which we started. Considerable remains of leaden pipes or conduits still exist in excellent preservation. The inscriptions, one of which was in Oscan characters, lead to the belief that these Baths were erected about a century and a half before the destruction of the city, and belong to the older and more Grecian part of it.

We now again reach the Street of Stabiae, and turn a short distance up it to the l. On the wall of a house, at the corner of the *Vicolo dei Serpenti*, are two enormous serpents before an altar. (See below.)

Returning to the corner of the *Strada dell' Abbondanza*, we continue W., and soon reach on the l. the

House of Epidius Rufus, with a long raised pathway in front, approached by steps from the street, the outer wall painted with numerous inscriptions in red. A narrow prothyrium opens into an oblong atrium, surrounded by a portico of 16 Doric columns, having a fountain in the centre: into this atrium open several small chambers with elegantly painted walls, and on either side also or wide open recesses enclosed by Ionic columns, in one of which on rt. is an

altar dedicated to the Genius of their master Elpidius, and to the Lares, by two of his freedmen named Diadumeni. At the farther end a wide triclinium opens upon an extensive garden: adjoining is a room with paintings of Apollo and the Muses.

Beyond is the

House of Parnassus, from the atrium in which open four small rooms with paintings, a tablinum and a small viridarium, having a fountain and basin. This building communicates with another, in which there is a well-preserved bakehouse, with its ovens and troughs for kneading the dough.

In the Street of Stabiae, on the l., forming a corner with the Street of the Amphitheatre, is the

House of Apollo Citharædus. From its atrium open two inner peristyles, surrounded by fluted Doric columns. In its exhedra are some good paintings representing Mars and Venus, Xerxes seated before his tent, and a Priestess, with a large temple in the background. Some good paintings exist also on the walls of the adjoining house opening on the street to the amphitheatre, of Bacchus and Ariadne, and of Orestes and Pylades before Iphigenia.

At the corner of the Street of Isis is the shop of a baker, having a well-preserved oven with its iron door and water-cistern; within, as usual, are several mill-stones.

We now return into the Street of Stabiae, follow it for a short distance to the l., then turn to the rt., and reach in about 8 min. the

***Amphitheatre**, situated at the S.E. angle of the city walls, and occupying nearly all the space between the gate leading to Nocera and that to the Sarno. It is more recent, smaller, and less perfect than those of Capua and Pozzuoli, but more ancient than the Coliseum of Rome, which was not opened till the year after the destruction of Pompeii. Its form is that of an unusually narrow ellipse. The major axis, including the walls, is 430 ft., being 190 less than that of

the Coliseum; the minor axis, 335 ft., 178 less than that of the Coliseum. There must have been room for nearly 20,000 people. The amphitheatre has none of those substructions usual in such edifices, and could not be employed as a naumachia. The masonry is the rough work called *opus incertum*, with quoins of squared stone; the marble plates must have been removed after the eruption, and nothing of a decorative kind is now visible except a few sculptured key-stones of little interest. The interior contained 24 rows of seats, separated into different ranges, according to the rank of the occupants, each range being approached by a distinct entrance from two different galleries of which the large one had no less than 40 vomitories, communicating with as many flights of stairs which divided the seats into cunei. To facilitate this arrangement, the arches of entrances were numbered; and the tickets of admission, as may be seen in two examples in the Museum, bore corresponding numbers, so that the spectators could proceed at once to their appointed seats without confusion. The lower ranges, containing the privileged seats of the Magistrates, was entered by the arcade of the arena; the 2nd, containing the seats for the middle classes, was reached by stairs placed between them and the outer wall; the 3rd, appropriated to the plebeians, was approached likewise by stairs, as was also a gallery placed above all and divided into boxes for the women. Outside the wall of this gallery are the perforated stones for the poles of the velarium. The privileged seats were separated from the arena by a parapet. The entrances at each end of the arena, for the admission of the gladiators and wild beasts and for the removal of the dead, are still perfect. The amphitheatre, 20 years before, had been the scene of that sanguinary quarrel between the people of Nuceria and the Pompeians, which induced Nero to deprive the latter of theatrical amusements for 10 years (1748-1816).

To the N. of the amphitheatre were excavated in 1754 the Forum Boarium, supposed to have been a cattle market.

The **Stabian Gate**, the excavation of which was completed in 1889, is one of the most interesting in Pompeii to the archaeologist on account of the topographical inscriptions discovered there, as well as from the fact that it contains survivals of the pre-Roman period.

Returning to the Stabian Baths, on the N.W., in the Vico del Lupanare, is a

Tavern (*Caupona*), indicated by chequers painted on the doorposts. On the wall towards the street are painted two huge serpents, the ordinary warning to "Commit no nuisance."

The interior consists of a number of small rooms with a kitchen behind.

From the N. end of the street of the Lupanare, we turn l. into that of the *Hanging Balcony* (*Balcone Pensile*). On the rt. is the

House of Camillus, peculiar in plan, with paintings of divinities on the walls. The adjoining building is the

House of Diana. In the outer court are paintings of two serpents and an altar of the Lares; and on the walls two young cupids in a nest, the Rape of Helen, and Diana.

Beyond, on the rt., is the

***House of the Balcony**, important as showing how the upper floors of the Pompeian houses were arranged. Remains of a balcony projecting over the street were found *in situ*, and fresh timbers having been substituted for those carbonised, the balcony has been restored.

We now turn l. into the *Street of Eumachia*. On the l. is the

New House of the Chase, with a picture of Ariadne discovered by Bacchus, on the rt. In the peristyle paintings of wild animals.

This house is bounded on the S. by the **Street of Skeletons**, so called from the curious discovery made in it of human bodies embedded in the volcanic ashes, which have been so marvellously preserved. On digging

among the ruins the workmen cut into what appeared to be a cavity, which Sig. Fiorelli thought must have formed the mould of a human body. Acting on this opinion, he had the cavity filled with liquid plaster of Paris. In this way the casts of the various bodies now in the Museum were obtained, some of which appear to have died in convulsions, while others present traces of no such violent pangs in death. Continuing N. through the Vico del' Eumachia and Vico Storto, and turning l. into the Strada della Fortuna, we soon reach on the rt. the

***House of the Faun**, the largest and most magnificent of the Pompeian mansions, dating from the 2nd cent. B.C. It formed an entire block of buildings between four streets. The floors were decorated with some of the finest mosaics found in Pompeii, all but one of which have been removed to Naples. The *Exhedra* had for its flooring the grand mosaic of the battle of Issus, and in front of it was the mosaic representing the Nile, which has evident reference to the worship of Osiris. On each side of the prothyrum or entrance are representations in stucco of a peristyle with pigmy columns: the floor is paved with a handsome mosaic of triangular pieces of coloured marbles, and on the pavement in front of the house is the salutation "Have." The court in the rear is surrounded by a portico of 48 fluted Doric columns: beneath it are numerous amphoræ still imbedded in the ashes which buried the city.

Returning to the Strada della Fortuna, and proceeding W., we reach a Quadrivium, with the remains of a **Triumphal Arch**, on which stood the equestrian statue of Caligula, now in the Naples Museum. Traces of a service-pipe may be discerned upon it.

On the l., just before reaching the arch, is the

***Temple of Fortuna**, a small Corinthian building, erected, as the inscription tells us, by Marcus Tullius. Behind the altar is a semi-circular niche, containing a receptacle for the statue in the form of a small Corinthian

temple. In the cella was found a female statue with the face sawed off, no doubt one of the ready-made figures which were sold in this state by Roman sculptors, in order that the features of any particular goddess might be added at pleasure. Besides this there was a statue in a toga supposed to be Cicero.

Nearly opposite is the

***House of the Tragic Poet**, one of the most elegant private dwellings in Pompeii. It received its name from a painting representing a male figure reading from a scroll, and from a mosaic of the Chorus instructing the actors, but especially from the beautiful paintings of the Homeric legends, now in the Naples Museum. It yielded an enormous treasure of jewellery and ornamental bronzes. The wall facing the street is divided into square panels painted red; the door turned on pivots, the bronze sockets of which still remain. On the floor of the threshold was the mosaic of a dog chained, with the inscription *Cave Canem*, now in the Museum at Naples. Here were found some of the best of the Pompeian paintings. One of the walls of the principal apartment is divided into squares by perpendicular lines decorated with festoons and arabesques, and supporting a rich frieze representing a combat of Greeks and Amazons. In one of the larger rooms opening out of the inner court is a good black and white mosaic of birds and fishes, with a painting of Leda presenting to her husband, Castor Pollux, and Helen, as new-born birds in their nest. From the disturbed state of the ground near the house, it is certain that search had been made after the eruption for the treasures it contained. This is the house represented by Bulwer, in 'The last Days of Pompeii,' as the house of Glaucus.

Nearly opposite the House of the Tragic Poet are the

***Old Thermæ** or *Small Baths*, occupying an entire block between four streets (54 yds. by 57). The Thermæ were supplied with water from a reservoir at a short distance, the pipes being carried across the street upon the

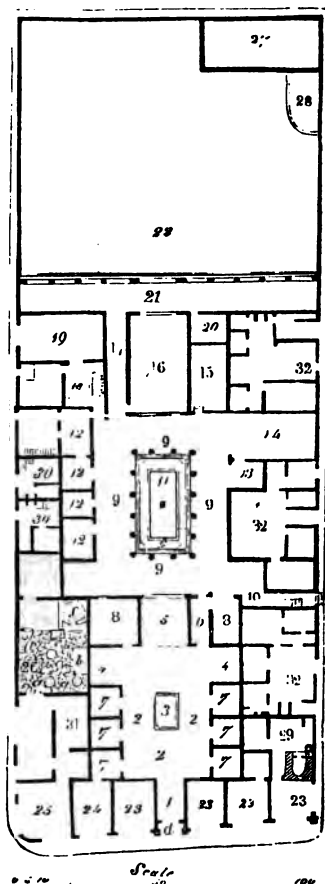
Arch. Each set of baths was paved throughout with white and black marble, and arranged on the same plan, consisting of an unrobing room, a cold, a warm, and a vapour bath. Those for the men are the largest and most elegant. A vestibule, or atrium, surrounded by a portico, reached from the Vicolo delle Terme, by a corridor or prothyrum in which 500 terra-cotta lamps were found, leads into the **apodyterium**, an oblong chamber, with holes in the wall for pegs on which the clothes were hung after undressing, and with stone seats on three of its sides. The roof was vaulted, and lighted at one end by a window containing a single pane of glass 3 ft. 8 in. broad, 2 ft. 8 in. high, fragments of which were found upon the floor. Underneath this window, in a recess, is a large bearded mask, in stucco, with tritons and water nymphs on each side of it. The roof was painted. Beneath the cornice is an arabesque frieze in relief on a red and blue ground, composed of griffons, chimæras, vases, and lyres resting on two dolphins. At one end of this room is a small chamber, supposed to be a wardrobe. At the opposite extremity is the circular cold bath, or **frigidarium**, a circular chamber in a good state of preservation, the walls stuccoed and painted yellow, with a bell-shaped roof, which was apparently painted blue, and lighted by a window near the top, and with four large semicircular niches in the walls. The cornice is decorated with reliefs in stucco on a red ground, representing Cupids and warriors engaged in a chariot and horse race. In the centre is the cold water basin of white marble, 12 ft. 10 in. in diameter, and 2 ft. 9 in. deep, with two steps in front of the entrance, and a low seat in the middle. The warm bath, or **tepidarium**, is entered from the dressing room, and nearly corresponds with it in size. It has a vaulted ceiling painted red and blue, and covered with rich stucco ornaments in medallions, consisting chiefly of figures and foliage, with two very handsome medallions of Ganymede borne away by the Eagle. Below the cornice of the roof the wall, which is

painted red, is divided into numerous niches by terracotta figures of Atlases or Telamones, which appear to have been covered with stucco and painted. The niches are supposed to have held the oil vessels and the perfumes of the bathers. Along the sides of the room were bronze benches, three of which may be still seen behind the bronze brazier, standing upon legs in imitation of those of a cow, an allusion probably to the person whose name is inscribed on them, *M. Nigidius Vaccula, P.S.* At the end of the room is a large bronze brazier, 7 ft. long and 2½ ft. wide, lined with iron, but having bronze bars to support the charcoal; on the front is the figure of a cow in high relief. From this chamber we pass into the vapour-bath, or *caldarium*, the length of which, in accordance with the precept of Vitruvius, is twice its width. It terminates at one end in a semi-circular niche, containing a marble basin or *lucrum* 5½ ft. in diameter, which held the warm water for ablutions; around its rim is an inscription, in bronze letters, recording its erection at the cost of 750 sesterces (about 61.). At the other end of the chamber is the hot bath, 12 ft. long and about 2 ft. deep, of white marble. The ceiling is composed of transverse fluting; the cornice is supported by fluted painted pilasters. The temperature of the room was regulated by three windows over the niche of the vase; these were closed with plates of bronze, by means of chains. The walls and floor are hollow, so as to allow hot air to circulate freely from the furnaces.

The *Women's Baths* are on the other side of the furnaces, at the N.W. angle of the building, and are not open to the public.

Continuing along the Street of the Baths, and crossing the end of the Str. Fullonica, we reach on the rt., the

any other, we have annexed a ground-plan of it.) The sides of the ground-floor along the three streets are occupied entirely by shops, which we have Cicero's authority for describing as one



***House of Pansa**, one of the largest and most interesting mansions in Pompeii. It occupies an entire insula, being surrounded by streets and covers an area of 100 yds. by 40. (As it gives a better idea of a Pompeian house than

of the most lucrative kinds of property in Roman times. One of these shops (24) appears, from the communication between it and the mansion, to have been the proprietor's own, probably for the sale of the produce of his estates

another (26), is a bakehouse of the usual character, with the inscription *Hic habitat felicitas*: in the centre are three mills (a); the entrance to the oven (f) is flanked by three large vases, and in the left-hand corner is a kneading trough (c), with two coppers placed over furnaces. The principal entrance to the mansion is decorated with two Corinthian pilasters, and paved in mosaic. On the wall near it were painted in red letters the words *PANSAM ÆD. PARATVS ROGAT.* whence the name given to the house; but it might as well have been called the house of Paratus, the inscription simply meaning that Paratus proposes Pansa as Ædile. The interior presents the usual arrangement:—On the inner threshold of the *vestibulum* (a) was a mosaic with the inscription *Salve*; this leads into the *prothyrum* (1), and thence into the *atrium* or *cavædium* (2) with an *impluvium* in the centre (3), in coloured marbles, and with the ordinary apartments or sleeping-rooms (7) at the sides, followed by the *alæ* (4), the *reception-rooms* (8), the *tablinum* (5), and *fauces* (6), opening into an oblong *peristylum* (9) surrounded by a portico (once covered) of 16 fluted Ionic columns, with an open court containing flower-beds and a fish-pond in the centre (11). In the rt. hand corner of the peristyle is a private entrance and *posticum* (back door) (10), farther on a *pantry* (13), and beyond that again the *triclinium* (14), occupying nearly the whole of one side of the peristyle. On the l. of the peristyle are *bedrooms* (12). The *œcus*, or saloon (16) and *fauces*, or passages (17), lead into a portico of two stories (21), and thence into the *garden* (22), which was half as large as the dwelling part of the house, with a reservoir (27) and tank (28) in one corner, and a fountain in the centre. To the rt. of the *œcus* is a *cabinet* (20), and a *lararium* (15) containing the household gods. To the l., opening out of the peristyle, is the *kitchen* (18), where some curious paintings still remain representing the Lares, personified by two serpents on each side of an altar, surrounded by the *elements of a dinner*, a pig for roasting,

a ham, a string of mullets, a spitted eel, a boar's head, thrushes, &c. An opening leads from the kitchen into a servant's hall (19), with an entrance from the outside. Besides the shops already referred to, there were others in front (23, 25) and at the sides (29, 30, 31, 32).

We now turn to the rt. into the Consular Street, a long winding thoroughfare leading to the Gate of Herculaneum and the Street of the Tombs. At one corner of the *trivium* is a *Thermopolium*, or *Tavern*, a shop of the usual character, with a counter, upon which are still marks of the vessels that stood upon it, covered and faced with marble, and the walls painted in blue panels with red borders. In front of it is a *Fountain*, at the angle of the pavement, consisting of a large square basin, and a relief of Ganymede.

A short distance up the street is another *trivium*, at the angle of which is an

Apothecary's Shop. Beyond, on the l., is the

House of Polybius, a large building of three stories, built on an elevation. The floor by which we enter is level with the street. *Fine view over the sea. Opposite, on the rt., is a

Blacksmith's Shop, consisting of two rooms; in the front one was the forge. Passing on to the rt. the

Academy of Music, so called because it was covered with paintings of musical instruments, we reach a

Public Bakehouse, upon a large scale, and of elaborate construction. It has a court 12 yds. by 10, with square pillars to support the roof. Beyond the court is the bakehouse, containing four flour mills of lava. The lower part in the form of a cone, is fixed firmly in the ground. The upper, which is shaped externally like the compartments of an hour-glass, is hollowed internally into two cavities, the one conical to receive the corn, the lower one fitting over the projection

of the solid cone beneath. In the room which is supposed to have served as a stable, a jaw-bone, and fragments of an ass's skeleton, were found, the animal having doubtless been employed to turn the mills.

Crossing the end of the *Vicoletto di Mercurio*, we reach, on the rt., the

***House of Sallust**, so-called from the inscription C. SALLUST, M. P., painted on the outer wall. It is surrounded on three sides by streets, the front of the ground-floor being occupied by shops. The entrance-door is flanked by pilasters with stucco capitals, one of which represents Silenus teaching a young fawn to play upon the pipe. On each side are shops, one for the sale of oil; the atrium has a fountain in the centre, and an impluvium. The tablinum at the extremity of the atrium opens on a portico of fluted Doric columns, which borders a garden-ground, 70 ft. by 20. In one corner is a summer triclinium, and in the other a small stove for heating water, supposed to mark the position of a bath. On the rt. of the atrium is a *Venerium*, or more properly a *Gynæceum*—the harem, in fact, or women's apartments. It consists of a small court, surrounded by a portico of octagonal columns, a *sacrum* dedicated to Diana, two sleeping-rooms at the sides with windows looking into the court, a triclinium, a kitchen, a water-closet, and a staircase leading to a terrace above the portico. Every part is elaborately decorated, and the paintings are appropriately expressive of the uses to which the apartments were applied. The walls of the court are painted black with rich gilt ornaments; the columns are bright-red. The entire wall at the back of the court is covered with a large painting, representing the story of Diana and Actæon.

The next door, at the angle of the house of Sallust, leads to a

Baker's Shop, containing mills, an oven with two troughs for water in front of it, kneading-room, cistern, store-room, &c.

At the trivium formed by the junction of the Street of Narcissus with that of Herculaneum, is a **Fountain**, a small basin, with a *castellum*, or circular-headed reservoir. The l. hand branch of the streets leads to the so-called

Custom House, Telonium, or Ponderarium, a court on the rt., which obtained its name on the false supposition that weights, including the very large steelyard now at Naples, were found there. Fiorelli thinks it was a shrine, and denies the legend of the weights, which he positively states were found elsewhere. (See *Fiorelli*, Pompei, p. 81.) Opposite, on the l. of the street, is the

House of Three Floors, so called from the floors having been preserved entire. The arcades in the large Corinthian peristyle have square apertures for windows which appear to have been glazed. Beyond, on the rt., is the

House of the Surgeon, a single atrium with numerous small rooms at the sides and a garden behind; the walls of the former painted with architectural designs, arabesques, and compartments containing figures. This house is probably of very old construction, and is built of massive limestone. The next building on the rt. is the

House of the Vestals, occupying the whole space between two streets. A portion of the mosaic pavement with the word *Salve*, still remains at the threshold of the second house, to welcome the visitor. At the extremity of the house is a *lararium*, with three niches, containing an altar. Next on the rt. is a

Thermopolium, a house for the sale of hot drinks, with numerous apartments in the rear, which served probably as drinking-rooms. Opposite on the l., close to the gate, is the

Inn of Albinus, whose name was found written on the walls. The

On the rt. of the peristyle a flight of stairs leads to the upper floors, where the apartments of the females probably were. On the l. are the baths, the dining-room, a gallery overlooking the garden, the reception-room, and an open loggia, which commanded a view of the sea, all decorated with graceful arabesques and other ornaments. Opening out of the peristyle is a semicircular room, looking on a garden: it was probably the bedchamber of the master. Alongside is a small room for the servant in attendance, and before it the Procæton or antechamber. Close to the street is a staircase leading to a court on a lower level, which contained the kitchens and other domestic offices. A long corridor runs from one side of this court to the portico surrounding the garden, for the use of the servants; on the other side is a staircase for the use of the family. In the centre of the garden are the ruins of a fountain and an oblong square space surrounded by columns, which appear to have supported a trellis. In the outer wall of the portico is the garden-gate, which opened upon a flight of steps leading towards the sea. On the N. side of the portico is a large hall representing the Tablinum, opening on a long gallery overlooking the garden, and commanding a magnificent view over the bay, Sorrento, and Capri. At a lower level is a dark cloister of three sides approached by a flight of steps: it is supposed to have served as a wine-cellar. Here the members of the family seem to have taken refuge, as eighteen skeletons of women and children were found near the entrance. After they had perished, probably from suffocation, the floor of the cellar was inundated with a fine alluvium, which took casts not only of the form of their bodies, but even of the most delicate texture of the linen which they wore, and of the jewellery which adorned their persons—one, the cast of the bosom of a young girl, is preserved in the Museum at Naples. Another skeleton, supposed to have been that of the owner of the villa, was found, with that of an attendant, near the garden-gate, the one still holding in its grasp a key, the other carrying

a purse containing 100 gold and silver coins of the reigns of Nero, Vitellius, Vespasian, and Titus.

The street of the tombs was a continuation of the Via Domitiana, a branch road leaving the Via Appia at Sinuessa (Rte. 12). Crossing to the opposite side we find the

Tomb of Arrius Diomedes and his family, a solid building of rubble-work and stucco, with a façade 12 feet high, in which two pilasters support a pediment, giving it the appearance of a small temple. The fasces under the inscription show that the deceased was a chief magistrate; they are reversed, denoting death. Outside the low wall of the enclosure are two funereal hermes, the backs of which are carved in imitation of hair. One of them bears the name of the eldest son, Marcus Arrius, the other that of Arria, a daughter who died in her eighth year. In a niche close by is the cippus of *N. Velasius Gratus*, who died at the age of 12. Near it are the ruined tombs of *Salvius*, who died at the age of five, and of *Servilia*. Next comes the oblong

Tomb of Ceius and Labeo, ornamented with pilasters which supported a rich entablature and statues, as shown by the fragments which were found about it. Beyond is the well preserved and elegant

***Tomb of the Libellæ**, built of travertine in the form of a pedestal of a column, 16 ft. high, with a moulding and cornice, and a long inscription, from which it appears that Marcus Alleius Liabella died a decurion (member of the Town Council) at 17.

In the angle between two streets is the

Tomb of the marble door, built of tufa, in the style of *opus reticulatum*. It was entered by a marble door, which worked upon bronze pivots, and was closed by a ring of the same material, with iron handles, of which we still see the fragments rusted in the marble. The interior is a small arched sepulchral chamber, as may be seen through

the hole in the rear, about 6 ft. square, lighted by a window.

A small square enclosure beyond this tomb was once supposed to be an *Ustrinum*, or place for burning the dead bodies, but it is now generally admitted that the true *Ustrinum* of Pompeii has not yet been discovered. We now come to a

Suburban Inn, consisting of a long portico and shops of a very ordinary character. The supposition that it was an inn rests only on the discovery of some fragments of a cart, the skeleton of a mule or horse with a bronze bit, and various utensils. Beyond these ruins is the

Tomb of the Glass Amphora, so called from the beautiful amphora of blue glass, with white figures in relief, found here, and now in the Naples Museum. It is a square monument, with pyramidal steps. Behind it is the

House of the Mosaic Columns, a confused mass of ruins, having a recessed *fountain inlaid with mosaic, a chapel with its altar, and two flights of stairs. Returning to the street we reach a

Hemicycle, or deep semicircular seat, with a vaulted roof ornamented by pilasters in two rows. Close by is the ruined

Tomb of the Garlands, on a lofty basement, with Corinthian pilasters sustaining festoons of flowers.

A little farther on, close to the road which turns off under the city walls to Nola, is the ruined

Cenotaph of Terentius Felix, a square basement with an inscription.

Having now completed our examination of the most important buildings, we retrace our steps through the Gate of *Herculaneum* and return almost in a straight direction S. to the Forum. The traveller who has leisure to explore the city yet further may turn l. at the second *trivium* beyond the gate into the *Vicoletto di Mercurio*, a winding street [S. Italy.]

traversing this part of the town at rt. angles to the street of *Herculaneum*; and, crossing the *Strada di Fullonica*, notice on the l. the

House of Hercules, with a façade painted in red, yellow, and white lozenges. In the garden is a *lararium*.

The next cross street is the important *Street of Mercury*, leading from the city walls to the Forum. We follow it to the l., and begin on the rt. with the

***House of Castor and Pollux**, consisting of two distinct dwellings, separated by a peristyle, which seems to have been common to both. The façade is unusually decorated; the stucco with which it is covered being worked in panels and cornices, formed by stamped ornaments of the same material picked out with colour. At the entrance doorway is a relief of Mercury running away with a purse. On the sides of the vestibule are paintings of the *Dioscuri*. The atrium, 40 ft. on each side, has a Corinthian peristyle of 12 columns, with an impluvium and fountain in the centre. The walls, which are coloured red and yellow, are covered with paintings of arabesques, landscapes and figures. Beyond this is the *tablinum*, with its pavement of white mosaic edged with black, the walls decorated with brilliancy. In a room to the rt. are paintings of the Birth of Adonis, and Hippolytus and Phædra. In the rear is a Doric colonnade opening upon a garden to the l. of which is a painting of Apollo and Daphne. Further on is the handsome Court of the *Piscina*, surrounded by a colonnade with *antæ* (square pillars) at the angles; the centre at the end was occupied by a fish-pond with a fountain, the rest was surrounded by a flower-garden. At the extremity of the court is a large triclinium, which was closed by folding doors, whose marble sockets are still visible. Next comes the

House of the Centaur, where numerous treasures were found. It has a Corinthian atrium; a singular apartment with a window in whose marble framework traces of an iron grating a

still visible; a room with Grecian pilasters and a Doric cornice; and a triclinium with a window looking out upon a garden, ruined by the fall of the cellars beneath it. The next entrance leads to the

***House of Meleager.** At the entrance are paintings of Meleager and Mercury. The handsome atrium has an impluvium remarkable for its fountain and pedestal of marbles, with a marble table behind, resting upon winged griffins. Passing from the atrium, we reach the finest peristylum which has been discovered at Pompeii (73 ft. by 60). The holes in the marble threshold show that it was separated from the atrium by a door of four folding leaves. The spacious area contains 24 columns: the impluvium in the centre was evidently used as a fish-pond, and the water of the fountain fell over six steps, forming a miniature cascade. Along the margin is still to be seen a deep channel in which were found remains of shrubs. A wall on the l. has a painting of the Judgment of Paris. At the back of the peristyle, facing the fountain, are two noble apartments, one of which is remarkable for its tiers of columns. The upper one is surmounted by a gallery, which rests on arches springing from the capitals of the lower columns, the arches being small segments of a circle; the only instance, perhaps, in a building of this date, in which the architrave was abandoned, in order that the columns might be united by a series of arches. At the extremity of the mansion on this side is a second triolium, paved in mosaic (1829).

Returning down the opposite or W. side of the street we notice close to the city walls the

***House of Apollo,** with richly painted walls, and a garden decorated with Bacchanalian garlands. In the first court is a representation of Apollo, holding in one hand a globe, and in the other a whip. In a small room at the corner of the inner court, are paintings of Apollo, Venus, and Juno, with good architectural decorations. Near it are

remains of a fountain in mosaic and shell-work. There is a pretty octagonal cascade fountain in the 2nd court, the walls of which are painted to represent a garden with different kinds of birds; round the fountain are pedestals for small statues.

Next follow two houses, of which the second, that of *Inachus and Io*, has a good marble table in the atrium. Next comes the

House of Adonis, so called from a large painting on the wall of the garden, representing *Adonis wounded by the wild boar and comforted by Venus, with Cupids bandaging his wounded leg. Another, in the room on the opposite side of the court, represents the story of Hermaphroditus: but both have suffered considerably from exposure to the atmosphere.

Continuing to the corner of the street, we turn to the l., and beyond the first crossing, enter on the l. the

House of the Labyrinth, a large building, deriving its name from the mosaic of Theseus killing the Minotaur, on the pavement. One of the rooms has preserved some traces of its paintings, among which are Ariadne and the Rape of Europa. The inner court of this fine house is surrounded by fluted columns. Out of it opens a large triclinium, having four columns on each side, an unusual thing in Pompeian architecture. In a passage leading to the peristyle is a terra-cotta window perforated with holes.

Returning to the Street of Mercury, at the corner on the l. is a

***Thermopolium or Tavern.** In the room opening upon the street is a counter covered with marble, beyond which opens the bar-parlour. The walls are decorated with a drinking scene, in which two of the men wear capotes like the fishermen of the present day; the liquor is served in a basin like a punch-bowl, and drinking-horns are used instead of glasses. On a row of pegs above are suspended various kinds of eatables, some of them preserved in nets, and one bearing some resemblance

to a string of sausages; the scratches on the wall look very like the landlord's score. Another painting represents a cart with a huge wine-skin bag, from which a man and a boy are filling amphoræ.

A door leading out of the first room on the rt. communicates with the

House of the Five Skeletons, where are some paintings representing the Rape of Helen, Hector and Andromache, &c. Opposite is the

***House of the Small Fountain**, with a staircase on the rt. of the entrance. In the centre of the inner peristyle is a *fountain encrusted with mosaics and shell-work, of which the leaden pipes and brass cocks are still visible. The water issued from the mouth of a comic mask. There is a ruined painting of the birth of Bacchus, besides several good landscapes, the best of which is a Harbour, on the l. Here was found the bronze Boy with a Goose, now at Naples, replaced on the spot by a copy.

Beyond, on the same side, is the

House of the Great Fountain, a handsome but irregular atrium, 50 ft. by 40, with a *fountain in the centre of the peristyle, consisting of a large semicircular niche, encrusted with mosaics and shell-work, and ornamented with comic masks of marble. The water issued from beneath a mosaic mask, and fell in a tiny cascade. Next following is the

Fullonica, or House of the Dyers and Scourers, which has made us acquainted with one of the important Roman trades. It has an atrium surrounded by a portico, with a fountain between two of the pilasters, on which open numerous apartments containing fire-places for hot water, and ovens for drying the cloth. The vats for the dyes have mostly been removed, and the New Fullonica (see below) is now more interesting. Opposite on the l. is the

House of the Anchor, so called from a mosaic of an anchor at the entrance. It has an oblong portico supported by

columns, overlooking a garden surrounded by niches and pedestals for statues, with an *Ædícula* or small temple between two fountains at its extremity.

We now turn l. into the Strada della Fortuna. On the opposite side of the street are five houses, commencing with the

House of the Black Walls, so called from the delicate and graceful ornaments in one of the apartments representing Cupids on black ground. The

House of the Figured Capitals has pilasters at the entrance with capitals representing Fauns and Bacchantes. The

House of the Grand Duke of Tuscany has an elegant blue and white mosaic fountain. The

House of Ariadne, extending from the Street of Fortune to the Street of the Augustals, from which is an entrance to it, is remarkable for the elegance of its internal arrangement, for the sacrum, the garden triclinium, and several interesting paintings. The

House of the Chase is so called from the hunting scenes and wild-beast fights depicted on one side of the peristyle.

Returning into the Street of Fortune, we pass the Vico Storto, and reach the *quadricium*, caused by the junction of the Streets of Fortune, of Stabiae, and of Nola. Here is the usual fountain, and a domestic altar. Close by is one of the piers of an aqueduct. On the l. is the

House of Orpheus, so called from a colossal figure of Orpheus in fresco on the wall of the peristyle. Here also is a bust of Vesonius Primus on a pedestal of cipollino. The dog in a glass case in the Museum was found in front of this house. Further on is the ***New Fullonica**, in which the pipes for conveying the water to the scouring vats are still visible. At the end of the street on the l. is a bakery containing the only perfect corn mill in Pompei.

Continuing along the Street of Nola, in a straight line from that of Fortune, we have on the l. the

House of the Bronze Bull, painted with garlands of fruit and flowers. Further on to the rt. stands the

***House of the Centenary**, so called because it was discovered in 1879 (see p. 106). It is one of the best decorated houses in the city, and should on no account be passed over. On the l. of the entrance is a prettily painted room with black walls, and on the rt. some curious figures of dwarfs walking on stilts, and other subjects. At the end is a room painted in imitation of an aquarium, below which a passage leads to some underground chambers.

The **Gate of Nola** is a single arch still entire, 21 ft. high and 12 wide. It is not at right angles with the direction of the wall, but cuts through it diagonally in a line with the street. The keystone of the arch on the city side has a head of Minerva sculptured on it. The ancient road descends in a tortuous direction from this gate to the suburb and plain.

We now return to the quadrivium, and turn to the l. down the Street of Stabiae. The first cross street to the rt. is the *Via Panettieri*. On its left-hand side is the

House of Gavius Rufus. A narrow prothyrum leads into an atrium with a fountain, out of which a wide tablinum and fauces open into a *viridarium* surrounded by a Doric portico. In one of the courts is a deep well. Next but one on the l. is the

House of the Dealer in Marbles, or of *Popidius Priscus*, having a large inner court surrounded by fluted Doric columns; beneath are several subterranean chambers, in one of which is a deep well, and a small shrine of the household gods. Large slabs of *cipollino*, *green serpentine*, and *bigio brecciato*, are still lying in the further court. Nearly opposite is the

House of Caius Memmius. In the principal court is a handsome foot of a marble table.

We now reach the *Vico Storto*, running from the Street of Fortune, and turn down it to the l. The first building on the l. is a **Bakehouse** with an oven and four mills, one with the letters I O H engraved.

Turning to the l., at the end of this lane into the Street of the Augustals, on the l. is the

***House of the Bear**. This dwelling is remarkable for its long and elegant prothyrum, opening on the street, the walls of which, painted yellow, have some graceful female figures and elegant arabesque decorations. At the entrance is a mosaic pavement of a Bear seated, with the word *Hæc* above. Out of the court that follows opens a small triclinium, with paintings of a female beside an open chest, holding a swathed child, and of a shepherd reclining on a rock. The tablinum has a handsome marble and mosaic pavement, and opens behind on an artificial garden, painted to resemble plants and trellis work, surrounding a very elegant fountain in mosaic and shell-work, on which is a figure of Neptune standing in the sea surrounded by fishes and aquatic birds, and above a recumbent one of a Nymph or Nereid.

We continue along the Street of the Augustals to the Street of Stabiae, up which we turn to the l. The large building at the corner, with an entrance from both streets, is the

House of Paquius Proculus, with several shops close by. Opposite, on the E. side of the Street of Stabiae, is the closed

***House of Marcus Lucretius**, which the custodian will open if desired. It has a triclinium of great magnificence, and a reception-room or tablinum opening upon a peristyle and garden. A peculiarity in the arrangement is that the peristyle is considerably higher than the atrium and tablinum. The atrium is paved in mosaic, and the walls of the entire building are highly decorated

with paintings. In the small sleeping-rooms are paintings representing Cupid riding on a Dolphin, bearing a letter from Galatea to Polyphemus; the favourite subject of Venus fishing; a Narcissus; Victory in her car; Cupids swimming; and several landscapes. The triclinium has a picture of a bacchanalian procession, with Victory recording on a shield the exploits of the triumphant demi-god. The tablinum is paved with coloured marbles, arranged in chequers. The garden, or viridarium contains a mosaic fountain with the leaden pipes which brought the water to it, and their bronze cocks, still well preserved; a small marble statue of Silenus; and an impluvium, surrounded by small indifferent statues of fanciful design. A second triclinium opened into the viridarium on the rt. The second and third floors were approached by a broad staircase. Near the foot of the stairs was found a letter painted on the wall, with writing materials, and the name and rank of the owner of the house on the superscription: *M. Lucretio Flam. Martis Decurioni Pompei*.

At a distance of two blocks N.E. of this mansion, entered from the Strada di Nola, is the **Casa del Centenario**, which contains a large peristyle, and several rooms adorned with good paintings, among which are Theseus and the Minotaur, and Orestes with his friend Pylades and his sister Iphigenia.

We now return to the Street of the Augustals, and pass a

Bakehouse, in which, on the l., is a leaden cistern for water. Beyond, at the next corner, is the

House of the Rudder and Trident, so called from the handsome black Mosaic on the entrance floor. Within, on the l., is a curious small apartment reached by steps, and decorated with stuccoes and paintings, and a good mosaic floor. Between these steps and the entrance a room opens on to a subterranean passage and cellars, where numerous amphoræ were found.

We now turn to the l. down the

Street of the Lupanar. Facing the quadrivium is the counter of a wine-shop, with vases built into it. First on the rt. is the

***House of the Fuller**, a very handsome dwelling, which, from the furnaces and leaden vats still remaining *in situ*, appears to have been the residence of a fuller or laundry-man. The principal heating apparatus, or vase for boiling water, is of lead, on which and upon the adjoining wall are still traces of soot from the fire. The corner house on the rt. is the

Lupanar, which the guide will open on request. The interior is divided off into small cells or chambers, with a stone couch in each; on the walls are numerous graffiti or scratched inscriptions, which, as well as the paintings over the entrances, are of a character which has stamped the building as a house of ill-fame. They are however very little worse than many of the others. Further on to the rt. are two large yellow snakes on red ground, and above them a caution to loiterers: OTIOSIS LOCUS HIC NON EST, DISCEDE MORATOR. Immediately opposite stands the

***House of Siricus**, with the mosaic inscription *Salve lucru* on the floor of the prothyrum. From the large atrium opens on the l. a handsome exhedra, the walls of which are decorated with *paintings of the Drunken Hercules, the Building of the Walls of Troy, and Vulcan presenting to Thetis the Armour of Achilles, the shield in the latter composition having upon it the Signs of the Zodiac encircling serpents. Of smaller subjects are several landscapes in an almost Chinese style, and above a deep and elegant frieze representing animals and arabesques on a dark ground; in the court is a good marble fountain. Beyond the tablinum is a garden. From this garden a door leads l. into the

***House of the Grand Duke of Russia**, the principal entrance to which is in the Street of Stabiae, near

opposite the House of Lucretius. A handsome peristyle of 10 columns occupies the whole width of the building, the portico supporting on three sides a covered terrace. In the atrium are an impluvium in marble, and a handsome marble table with a lustral basin beneath.

Near this is a marble counter in which are built nine earthen jars: on the wall of the room behind is scratched the first line of the *Æneid*—*Alma Vilmque cano Tlo*—r being replaced by l.

ROUTE 6.

CASTELLAMMARE TO SORRENTO.—CARRIAGE ROAD.

Carriages at the stat. or in the town, 2 horses, 6 frs., 1 horse, 3 frs., with a fr. to the driver.

The road from Castellammare to (11 m.) Sorrento is one of the finest drives in this beautiful region. It is carried boldly along the cliffs which in many places rise perpendicularly from the sea, and, like the mountains behind, are of limestone, which forms the fundamental rock on the side of the Bay of Naples. The old mule-track over the heights is rough, but affords even grander views. It mounts the cliffs behind the church of Pozzano, and descends to Meta in 3 hrs.

On leaving Castellammare the road passes below the Convent of Pozzano, and traverses the headland of Capo d'Orlando. In the sea at its base rise numerous mineral springs, emitting a most fetid odour of sulphuretted hydrogen gas.

4 m. Vico and Equa, two towns separated by a deep ravine, form one

united *comune* under the name of **Vico Equense** (11,208), recalling the *Vicus Equanus* of the Romans. The road traverses Vico, situated upon a rocky eminence, surrounded by olive-groves, which produce excellent oil. It was built by Charles II. on the ruins of the ancient city which had been destroyed by the Goths, and was the favourite residence of that monarch and of other kings of Naples. The principal church contains the tomb of *Gaetano Filangieri*, the celebrated author of the *Scienza della Legislazione* (1788). A splendid carriage road leads hence S.E. over the mountains to (6 m.) Positano (Rte. 8).

Beyond Vico the road crosses a deep ravine by a handsome viaduct of five double arches. Soon after, a steep path on the l. ascends to the village of *Albero*, descends on the opposite side of the hill, and rejoins the high road at Meta. The view from the top of the pass over the Piano di Sorrento will well repay the additional fatigue. From the bridge, leaving on the rt. the *Marina of Seiano*, a pretty village with a picturesque Martello tower, and some house with arcades and flat roofs, the road ascends, amongst vineyards and olive plantations, over the *Punta di Scutolo*, whence we look down upon the whole expanse of the **Piano di Sorrento**, an irregular plain of about 3 m. in length, nearly 300 ft. above the level of the sea, and protected by an amphitheatre of hills from the E. and S. winds, to both of which nearly all the other places in the Bay of Naples are more or less exposed. It is intersected by numerous ravines or picturesque winding gorges, which are worn deep by the torrents from the neighbouring mountains, and are frequently covered, where there is sufficient soil, with orange and olive trees. The plain presents the appearance of one vast garden, in which the pomegranate, mulberry, fig, and apple, are mingled with the aloe, olive, caroba, and acacia.

Its salubrity was fully appreciated by the Roman physicians. The Emperor Antoninus Pius was sent to it by

Galen for the benefit of his health; Augustus resided here for the same purpose; Marcus Agrippa and Pollius Felix had villas in the plain, and the wine of the district is repeatedly praised by the poets (OVID. *Met.* xv. 709; MARTIAL. X. cx.; HOR. *Sat.* II. iv. 55).

Descending from the Punta di Scutolo, we enter

7 m. **Meta** (7229), at the E. extremity of the Piano, a clean and thriving town with two small sandy coves, or *Marinas*. The church of the *Madonna del Lauro*, before which the road passes, is supposed to occupy the site of a Temple of Minerva. The deep ravine of Meta, excavated in the volcanic tufa, here extensively quarried as building stone, is crossed by the *Ponte Maggiore*, near which an ancient cemetery was discovered.

Here the road to Amalfi diverges to the L. (Rte. 8). We then pass the three almost contiguous villages of

Carotto, stretching almost in a straight line from the hills to the *Marina di Cassano*,

Pozzopiano, remarkable for its rich orange gardens, and

Sant' Agnello, with a large church. We next observe to the L. the Villa Guarracino on the slope of the hill, commanding a noble view of the coast, and on the rt. the Villa Rubinacci. Traversing the long uninteresting suburb, we reach

SORRENTO (9000), the ancient *Surrentum*, an episcopal city with several Roman remains, celebrated in all ages for its beauty, the birthplace of Tasso, and a favourite resort of Neapolitans in the summer. It is situated on a broad terrace of volcanic rocks which rise perpendicularly from the water's edge, and are intersected, at right angles to the sea, by numerous deep narrow gullies. The city is partly surrounded by mediæval walls, and is approached from the E. by a bridge resting on double arches, of which the foundations at least

are of Roman construction. The *ravine spanned by this bridge is not only extremely picturesque, but is in itself a natural wonder, and is best examined from the grounds of the Villa de Angelis. There is reason to believe that part of it was destroyed by an irruption of the sea in the catastrophe which overwhelmed Pompeii; for many substructions are now visible below the cliffs on which the present town is situated, while an ancient road and extensive masses of masonry are completely covered by the water. In the middle ages Sorrento was an independent republic, but it subsequently fell under the power of the Dukes of Naples, and shared the fortunes of that city.

The existing Roman remains consist almost entirely of columns and other architectural fragments, taken from some ancient temple, and built up into the various churches of the town; but the water supply is still derived from ancient Roman cisterns situated nearly opposite the Hotel Victoria. These are well worth a visit. One of them has a very remarkable echo. Some Roman relics may be discovered in the cathedral, the archbishop's place, the church of S. Antonino, and here and there even in the street. The so-called ruins of temples, baths, and villas, are generally insignificant and doubtful.

Sorrento is perhaps chiefly famous as the birthplace of Torquato Tasso, March 11, 1544. The poet's house is now converted into the Hôtel Tasso, but the cliff has been so much undermined by the sea, that the chamber formerly shown as that in which Tasso was born has disappeared. There are probably few material traces of the original house; a bust in one of the rooms is the only memorial of the poet himself, while an antique one of a Roman senator, in a saloon upstairs, is shown as that of his father, Bernardo. Tasso returned to this spot in 1592, after his seven years' captivity at Ferrara, disguised in the dress of a herdsman, lest his unexpected arrival should alarm his sister Cornelia. The house in which she received him is shown in the Strada San Nicolò

From this sister the property descended to the Dukes of Laurito. A statue of Tasso has been erected by public subscription in the Piazza. A curious relic of the poet exists in the form of a pianoforte, one of the oldest in Europe, now in possession of a private family at Sorrento, who claim descent from Tasso.

On the l. in the main street, 3 min. W. of the Piazza, is

The **Cathedral**, on the site of an ancient temple, with an episcopal throne, the canopy over which is supported by two marble pillars found among the ruins. There is a 16th. cent. Florentine relief of Christ with the Cross, in the first chapel on the rt., and some rude ones of the Apostles and Annunziation. The pulpit has two ancient columns of Greek marble. In the Sacristy is an interesting crozier of the 15th cent. Close by is the **Archbishop's Palace**, with four large columns at its entrance.

In a side street to the rt., a little further on, is an elegant Loggia, called **La Sedile**; it is supposed to have been used as a place of assembly by the old aristocratic families. Over its Lombard arches is a handsome frieze. It has been converted into a sort of Museum, and contains a mutilated Egyptian kneeling figure of black granite, with an inscription of the reign of Sethi I. the father of Rameses II. of the 19th dynasty (circ. 1400 B.C.), one of the best periods of Egyptian art. Here also are several Roman reliefs and inscriptions; one represents a battle of the Amazons, another the Rape of the Sabines: together with some curious reliefs of Griffins, winged Pegasi, and Eagles, the latter of an early Christian period, 8th or 9th cent.

In a piazza 3 min. to the E. is the church of **Sant' Antonino**, erected on an ancient edifice. It is a basilica with 14 columns of granite, cipollino, and grey marble, and includes a lower church with six ancient columns, and numerous votive pictures of shipwrecks.

The municipality of Sorrento has established an Art School in the old

monastery of Sant' Antonino, with the view of improving the fretwork and inlaid wood-work, which is now the chief industry of the town. This school is well worthy of a visit, the work executed there being very fine indeed.

The short walks in the neighbourhood of Sorrento are not generally attractive, the narrow lanes being bordered by interminable tufa walls. The ravines to which they often lead are, however, very curious and characteristic. Their wildness and gloom explain the superstition of the peasantry, who consider them to be peopled with goblins, and at night kindle a lamp in the little oratories which are built in their recesses for the purpose of scaring away the spirits, which they call *Monacelli*.

The longer excursions are of great interest and beauty. Following for $\frac{1}{2}$ hr. the carriage road to Massa, a path on the rt. leads down in 10 min. to the

Capo di Sorrento. This headland is a conspicuous object from the town, and forms the W. extremity of the bay. The flat rocks close to the sea are covered with Roman remains, the names assigned to which are purely conjectural. This excursion may also be made in a rowing boat, and combined with a visit to the interesting *Bagno della Regina Giovanna*, an ancient piscina, and to the caves in the cliff below the Villa Cocumella. Smooth water for both is necessary.

Leaving Sorrento by the same road, soon after passing a scanty waterfall, we turn to the l. up a pathway and continue to ascend, avoiding tracts to the rt., which lead to the *Telegrafo*. At (35 min.) *Priora* the path turns sharp to the rt., and in $\frac{3}{4}$ hr. reaches the ***Deserto**, formerly a large Franciscan monastery, now converted into a School. The roof (small fee) commands a magnificent view of the two bays, Capri, Massa, Sorrento, and Monte S. Angelo. 10 min. S.E. is the pretty village of S. Agata, whence Sorrento may be regained by the (7 m.) carriage road, or by a steep romantic

path of an hour, passing through *Tigliana*.

The walk from S. Agata may be prolonged E. to the *Telegrafo di Mare Cuccola*, along a beautiful pathway, the finest point in which is a rocky headland, called *Sopra la Vaccina*, about 10 min. walk from the telegraph; it commands the small bay of Positano, the Conti de' Fontanelli, the rich plain of Sorrento, and the bays of Naples and Salerno. From this point ascend to the (1½ hr.) *Piccolo S. Angelo*, and then descend through orange and olive groves in ¾ hr. to the high road, 10 min. E. of Sorrento.

15 min. S.E. of S. Agata is **Torca**, supposed to occupy the site of the Greek city of *Theorica*, celebrated for its temple of Apollo, and still the scene of an annual religious festival, to which the peasantry walk in procession from Sorrento, precisely as their ancestors did to the temple of the Greek divinity.

1½ hr. E. of Sorrento is the *Conti de' Fontanelli*, a chain of hills commanding a beautiful view. ¼ hr. further is the **Arco Naturale**, a picturesque natural arch, of which part only remains. The view comprises, on the Salerno side, the islands of the Syrens, the coast of Amalfi, the site of Pæstum, and the distant promontory of Licosa.

Arbole, a picturesque village, with a church upon a hill, stands ½ hr. above Meta. On the S.E. is (2 hrs.) **Sta. Maria a Castello**, approached through a chestnut forest, and situated on an eminence commanding a glorious view of the Amalfi coast and of the Bay of Salerno. One of the projecting rocks near it looks down almost perpendicularly upon Positano, 2000 ft. below. A long winding descent by stairs leads to it from S. Maria a Castello. The illumination of Positano, on the 15th Aug. is worth seeing from this point. The suppressed convent of the **Camaldoli**, now belonging to the Giusso family, is reached in ½ hr. from Arola, through a chestnut-wood.

The path to (2½ hrs.) **Scaricatoio**, the little landing-place on the Bay of

Salerno, leads by the Conti de' Fontanelli to the (1½ hr.) Conti di Geronenna, the lowest part of the chain, from which there is a splendid view over the Bay of Salerno, the Galli Islands, and the opposite coast from Eboli to Cape Licosa, with the whole of the Piano di Sorrento on the other side, and Vesuvius and Naples in the distance. The descent to Scaricatoio is very steep, but romantic in the extreme.

Boats may be hired at Lo Scaricatoio for Positano or Amalfi, where we join the carriage road (Rte. 8).

The ascent of *Monte Sant' Angelo* can be accomplished from this side, but is easier from Castellammare.

From S. Agata, or from Massa (see below) there is a mule-path over the mountains to (1 hr.) *Termini*, whence a rough path leads S.E. in 20 min. to the *Marina di Nerano*, a picturesque cove near the entrance to the Gulf of Salerno. At this place a boat may be procured to visit the ruins at **Crapolla**, a wild and picturesque recess in the mountains 2 m. farther E. On our way we have a fine view of the *Islands of the Syrens* (see below). Crapolla may have derived its name from an *Ara Apollinis* which stood hereabouts. Close to the landing-place there are ruins of reticulated masonry, with a well in the centre, and some vestiges of an aqueduct. On a precipice near them, but higher up the hill, are the ruins of the church of S. Pietro and its little convent. The church is a small basilica, the 8 columns which separated the nave from the aisles being connected together by a series of arches. Of these columns, which are now fallen and broken, 6 are of Greek marble, and 2 of granite; there is no doubt that they were taken from an ancient temple. The outer walls are in part formed of coarse earthen vases, introduced for the purpose of diminishing the weight of the building. The interior still retains traces of paintings. Pedestrians may return to Sorrento by Torca and S. Agata in 2½ hrs.

A beautiful carriage road leads to (4 m.) **Massa Lubrense**, whence the *Punta della Campanella* may be reached

by mule path in $1\frac{1}{2}$ hr. The carriage-road winds through olive-groves by the side of the mountain, crossing the deep ravines which intersect this portion of the coast. About $\frac{3}{4}$ hr.'s walk on the old road to Massa is the *Villa Sersale*, in a lovely valley, having fine views over the sea and Capri, and with some of the most magnificent pine-trees about Naples. The town of *Massa* (8296) still retains its ancient name. Some relics of its Roman period are preserved in the remains of an aqueduct and other edifices, on the road leading to the Marina; and the church of San Francesco is supposed to occupy the site of a temple of Juno. The Cathedral has a good detached bell-tower; in the sacristy are portraits of the bishops from the 15th cent. The Rocca on the hill W. of the town, is a very picturesque object. A very steep but well paved descent leads to the sea-side, where boats may be hired for Capri, according to bargain. On the Capo di Massa, to the W., is a high square tower.

At the extremity of the peninsula is the *Punta della Campanella*, the *Pro-montorium Minervæ* of the ancients, and the site of the temple which Ulysses erected to that goddess. This noble headland derives its modern name from the bell (*campanella*) which was always hung in the watch-towers erected on this coast by Charles V. in the 16th cent. to guard it from the incursions of the Barbary pirates. These bells gave the inhabitants notice of impending danger on being struck with a hammer (*martello*), a device to which we owe the term *Martello tower*. This tower commands a fine view of the island and coast of Capri. It is covered with myrtles, while the sides of the cliff below are clothed with olive-trees. For more than 1 m. before reaching the point we pass over an old Roman way. At the point itself there are several remains of tombs and other buildings. The depth of water round the point is from 30 to 60 fathoms. A *Lighthouse*, having a fixed light, stands at the base of the Martello tower. The distance of the promontory from the E. point of Capri is 3 m.

The pedestrian may return to Sorrento over the Monte S. Costanzo, and by the Madonna della Neve, an isolated chapel commanding fine views.

A visit to one of the orange groves in the neighbourhood of Sorrento will be found interesting. In the Giardino Cogni, near the Old Massa gate, are lemon-trees of gigantic size, with olive-trees equally luxuriant. It lies in a very picturesque situation at the base of a vertical limestone cliff, several hundred feet high, over which in rainy weather an abundant cascade falls.

The entire surface of the plain around Vico, Meta, and Sorrento, is composed of igneous rock, to which the exceeding luxuriance of the soil is mainly due. The whole of the vertical cliffs which here overlook the sea are formed of it. As there are no traces of craters, we must conclude that the materials of which this tufa is composed were ejected under water, before the elevation of the promontory. All the deep ravines about Sorrento are excavated in this volcanic deposit.

The *Islands of the Syrens*, the *Insulæ Syrenusæ* and *Syrenum Scopuli* of Virgil (*Æn.* v. 864), now called *i Galli*, are three in number, lying about $1\frac{1}{2}$ m. from the nearest part of the mainland, and about 10 m. from Amalfi. Midway between them and Crapolla is a rock, called the *Scoglio di Vivara*. The republic of Amalfi used them as state prisons; many of its Doges, who made themselves noted by their tyranny, having been condemned to a life of exile on these desert rocks. In the time of Robert Guiscard they were fortified against the attacks of pirates by means of towers, walls, and bastions. At present they are entirely deserted, and their aspect barren and desolate, but at certain times of the year they afford excellent quail shooting.

ROUTE 7.

SORRENTO TO CAPRI.—STEAMER.

Whether visiting Capri from Naples or from Sorrento, travellers are strongly recommended to sleep at least one night on the Island. Persons who go there and back in a day see nothing.

Steamer daily from Naples (S. Lucia) at 9, reaching Sorrento at 10.45, the Blue Grotto at 11.45, and Capri at 12.30. Return-ticket 10 frs., available for 3 months. Passengers landing at Sorrento must take a fresh ticket for Capri (5 frs.). When two steamers run in competition, the fare is considerably less.

Boat from Sorrento to Capri with 4 rowers, 12 frs.; from Massa with 2 rowers, 4 frs. Landing or embarking at Naples, Capri, or Sorrento, 30 c., or 50 c. with a small amount of luggage. Italians only pay 20 c. Local steamers leave Capri at 6 A.M. in summer, making the round of the bay, and reach Naples about 10, and Capri again at 6 P.M.

Passing close to the Capo di Sorrento, the visitor may see the extensive substructions of the Villa of Pollius Felix. The steamer then gradually quits the coast, and steers a direct course for the Blue Grotto, affording beautiful views of the peninsula to the l., and of the precipitous cliffs of Capri. Small boats are in waiting to convey travellers within the Grotto (1 fr.), the visit to which occupies a few minutes only (see below). The steamer then returns along the coast to the *Marina Grande*, where an omnibus, carriages, and donkeys are in attendance. Most of the portage is done by stout girls or women, who will carry enormous weights up the hill for a few soldi.

APPROXIMATE TARIFF.—*Horse*, 5 frs. a day. *Donkey*, 3 frs. a day, with *buonamano*. *Guide*, 4 frs. a day; unnecessary, unless time is limited. *Boat*, 1½ to 2 frs. an hour; a bargain should

be made beforehand. Large boat round the island, with 8 rowers, 20 to 30 frs.

The Island of Capri (4500) is little more than a huge block of limestone, broken off from the promontory of Sorrento. It is 10 m. in circumference, 3½ m. in length, and 2 m. in breadth at its W. portion, and is divided about the middle into two mountain-masses, of which Monte Solaro (1980 ft.) on the W. is the loftiest. The E. division terminates in cliffs (900 ft.) which plunge abruptly into the sea. The village of Capri is situated in the depression between these two summits, and that of Anacapri on the table-land N.W. of Monte Solaro. The distance in a straight line from Naples is almost exactly 20 m.

The geological structure of the island is similar to that of the adjacent promontory, and is formed of whitish-grey limestone, of the cretaceous period. The marine mollusca on the rocks are very varied, and offer a wide field to the zoologist. The flora differs little from that of the mainland. Notwithstanding its wild and rugged aspect, the island is extraordinarily fertile; and every atom of soil being carefully cultivated, it produces abundant crops of vegetables, fruits, and vines. Its wine, especially the white, is justly celebrated. It supplies the Neapolitan market with great quantities of fish, and in the spring and autumn with quails. These birds arrive in May from Egypt, and in September from the Danubian corn lands, in incredible numbers, and are caught in nets.

The climate is healthy, and in many respects superior to that of the mainland, especially in the matter of temperature, which the surrounding sea renders less variable in winter, while in the summer it is cooled by the regular daily breezes, chiefly from the W. (*maestrale*). The S. wind (*sci-rocco*), though oppressive and stifling, is not injurious, and seldom lasts more than three successive days. In summer there is great want of shade, except such as is afforded by the cliffs when the sun is low. At that season, however, the island is much frequented

by Italians for sea-bathing. Capri is a pleasant residence for the English in the winter, except that communication with the mainland is liable to be interrupted by bad weather.

Caprea, as it was called by the Romans, was according to a tradition transmitted by the Latin poets, early occupied by the Teleboæ, a colony from the coast of Acarnania. With Neapolis it passed to Rome, but little is known of its history till the time of Augustus, who took a fancy to it, and obtained it from the Neapolitans in exchange for the richer island of Ischia. He embellished it with palaces, baths, and aqueducts, and spent four days in it a short time before his death. It is, however, with the name of the second Cæsar that Capri is chiefly associated, and though we need not implicitly believe the stories of the atrocities of Tiberius, as told in the pages of Tacitus, Juvenal, and Suetonius, there is abundant evidence on the island itself of the 10 years of continued residence of that emperor. In the 8th cent. Capri became the property of the Roman See, and subsequently suffered severely from the raids of Mussulman pirates. In 1806 it was seized by the English under Sir Sydney Smith, who left a small garrison in it under Col. (afterwards Sir Hudson) Lowe, Napoleon's jailer at St. Helena; he, however, was forced to surrender at the end of 1808 to a superior French force.

The carriage road, on ascending from the Marina, passes in 5 min. the little church of *S. Costanzo*, with ancient columns taken from some old ruins close by. The distance by road from the church to the village is about $1\frac{1}{2}$ m. Two steep but shady paths ascend between walls from the Marina, by which Capri (460 ft.) may be reached in $\frac{1}{2}$ hr.

CAPRI (2500) lies in a white line along the central ridge of the island, the domed roofs and terraces of the houses giving it a very Oriental look. Its lively little Piazza is at all times crowded with loungers, and the adjacent parapet commands a charming view.

The chief objects of interest in the island are the remains of the 12 palaces built by Tiberius, and dedicated to the 12 superior divinities; but as every building which he erected was razed to the ground by order of the Senate at his death, it is not surprising that they now present little more than masses of shapeless ruins—everything of value in the form of sculpture having been removed to the Museum at Naples. The traveller who is desirous of studying their history may consult the learned but somewhat tedious '*Ricerche sull' Isola di Capri*' by *Mangoni* (2 vols. 12mo. 1834).

The most important ruins are situated on the summit of the hill of *Lo Capo*, or *Sta. Maria del Soccorso*, at the E. extremity of the Island, $\frac{3}{4}$ hr. from the village. We first reach on the rt. a restaurant, close to which is *Il Salto*, or the Leap, a rock rising perpendicularly above the sea, and identified with the *Saltus Caprearum*, whence, according to Suetonius, the victims of Tiberius were precipitated into the sea. A wall has been built, so that the visitor can look over the precipice. A few paces farther on to the rt. are the foundations, in excellent brickwork, of the old *Pharos*, which used to light the grain-laden vessels from Egypt on their way through the straits to Puteoli. A few steps farther, we reach the *Villa Jovis* or *Villa di Timberio*, as it is called by the natives, built by Augustus, in which Tiberius secluded himself for nine months after he had suppressed the conspiracy of Sejanus. Very extensive substructions exist here, extending to the very edge of the precipice; several rooms offer traces of painting and of mosaic pavements. One corridor is very curious from its mosaic being on an inclined plane, and communicating with stairs in zigzag. In other directions are masses of ruins, which are considered to be those of a temple, a theatre, and baths. On the highest point of the plateau is the small chapel of *S. Maria del Soccorso*, where a so-called hermit keeps a visitor's book, and sells wine. The *view from this headland is singularly attractive

and imposing, the precipice being absolutely vertical, and the coast-line in every direction full of beauty. "Few landscapes can compare in extent or beauty with the view on which Tiberius must have looked. The promontory of Massa lies across the blue reach of sea, almost as it seems under one's hand, yet really three miles off, its northern side falling in brown slopes dotted with white villas to the orange-gardens of Sorrento, its southern rushing steeply down to the hidden bays of Amalfi and Salerno. To the right the distant line of Apennine, broken by the shadowy dip that marks the plain of Pæstum, runs southward in a dim succession of capes and headlands; to the left the sunny bow of the Bay of Naples gleams clear and distinct through the brilliant air till the broken mass of Ischia leads the eye round again to the cliff of Anacapri, with the busy little Marina at its feet."

In returning from the Villa Jovis a path, 15 min. from the summit, leads l. through the *Val di Metromania*, called *Matrimonio* by the natives, in another 20 min. to the *Arco Naturale*, a grand archway in the rock, surrounded by striking scenery. Returning S. for a few yds., a broken staircase of 150 steps leads down to the *Grotto di Metromania*, a natural cave, which had been converted into a Mithraic Temple; the walls are lined with Roman masonry, and in a niche at the far end was found a relief of the Eastern deity, the memory of whose worship is still retained in the modern name of the place: it is now in the Naples Museum. Close by are two conical hills called the *Tuoro grande e piccolo*, which are supposed to be the *Taurubula* alluded to by Statius. The ruins on the *Tuoro grande*, upon the top of which is a telegraph station, are supposed to belong to a second palace of Tiberius.

On the return to Capri the pedestrian may climb the hill of *San Michele*, covered with an extensive mediæval fortress, where some massive walls, a long corridor, and remains of substructions are supposed to mark the site of another palace. S. of the Hotel *Quisisana* is the *Certosa*, founded in

1371, by Giacomo Arcucci, a native of the island and secretary to Joanna I. It was the headquarters of the English garrison from 1806-1808, and is still used as barracks. E. of the Hotel a path leads in 25 min. to the **Punta Tragara*, which finely overlooks the S. coast of the island, and the group of the Faraglioni rocks (see below). From this point a rough path, sometimes unsafe from landslips, leads S. under the cliffs in an hour to the *Grotto di Metromania*.

Behind Capri to the S.W. rises the *Castiglione*, crowned with a dilapidated fort. At its foot lies the *Piccola Marina*, to which a path descends S. in 15 min. from the high road, a few hundred yds. W. of the Piazza. It is a capital bathing place, and boats may be hired for the green grotto or Faraglioni.

On the W. of the village rises the almost vertical wall of limestone precipice which separates the elevated table-land of *Anacapri* from the E. part of the island. The only way formerly of reaching Anacapri was by an ascent from the beach of 800 rude steps, cut in the face of the rock, and constructed probably in times anterior to the Roman rule. A finely engineered carriage road leads from Capri to (2½ m.) Anacapri. The views from it are most beautiful. The pedestrian will find several short cuts, and near the top of the road, before turning the corner, he may follow the old broken steps to a gateway, from which the **view*, looking down on the *Marina*, is inconceivably grand. Higher up on the l. is the mediæval *Castle of Barbarossa*, so called from its having been stormed by that corsair when he made a descent on the island in the time of Charles V. Two of its round towers are still nearly perfect, and from their battlements there is a most striking view of the precipice below them. Descending from the ruins, a rough path leads S., and joins the track to *Monte Solaro* (see below).

From the point where the carriage road crosses the ancient steps the ascent is very gradual to *Anacapri* (880 ft.), a scattered village (1800), with a suburb

to the S. called *Caprile*. In the church of the suppressed convent of *S. Teresa* is a pavement of painted tiles, representing the Creation of the World, after the design of *Solimena*. Some ruins W. of the village, at *Montecello*, and others at *Damecuta*, near Punta di Vitareto, the extreme N.W. point of the island, are supposed to mark the site of palaces built by Tiberius.

From Anacapri a path, not easily mistaken, ascends E. in 40 min. to the **Hermitage* (1625 ft.), within which a sudden and striking view is gained of the village of Capri. (Wine may be had; small fee). Here we turn W., and reach in 20 min. the summit of **Monte Solaro* (1980 ft.) View extensive, but usually indistinct. The ruins are those of a Fort built by the English.

The **Blue Grotto* (*Grotta Azzura*) can only be entered when the sea is tranquil; when the wind blows from the N. or E. it is scarcely accessible. The best time for effects of light is from 10 to 12 in the morning, when the steamers call. It may be visited at any hour by boat (2 to 3 fra.), but there is often a fresh breeze in the afternoon. The man who bathes, to show off the iridescent flakings of the water, expects an additional franc in warm weather, but more in winter. On the way from the Marina we pass the *Bat's of Tiberius*, where may still be seen the half of an immense caldarium fronting the sea, a wall jutting out into the waves, and at its base the sea-bath itself. On reaching the entrance of the *Blue Grotto*, $\frac{2}{3}$ hr. from the Marina, the traveller must lie down, while the boat is pushed in under the rocky arch, which is only 3 ft. high, and so narrow that it might easily escape attention amidst the rough precipices which meet the eye on either side of it. Beneath the entrance, and under the water, is a natural arch, so that no surface-light enters the grotto; hence all the rays of the sun are thrown up through the water, which causes the grotto to assume a most beautiful ultramarine colour. The light is not diminished and the blue assumes a deeper hue when the entrance is half-blocked up

by a boat coming in. Any object immersed in the water assumes a most beautiful silvery hue. In order to accustom the eye to the colour, and appreciate all its beauty, it is necessary to remain in the grotto at least 20 min. Hence those who go there by steamer, and are hurried round the grotto as tourists, are frequently disappointed. The length of the grotto is 165 English ft.; the breadth, in the widest part, is about 100 ft.; the highest part of the vault is about 40 ft. above the sea-level; the depth of water is about 8 fathoms. About the middle, on the rt., is a landing-place, leading to a subterranean passage with broken steps, which becomes lower as it ascends, and seems to be closed at the extremity by a square stone; possibly the passage communicated with the ancient villa at Damecuta on the heights above, and the grotto may perhaps have been used as a bathing-place.

The common story is, that the grotto was unknown till 1822, when it was discovered by a fisherman called Ferrara upon whom the Government settled a small pension. But there is simple evidence that it was known, not only when Addison visited Italy in the last cent., but as far back as 1605, when Capaccio mentioned and described it. It is only, however, of late years that the grotto has become one of the indispensable sights of Italy.

Continuing round the island, we pass the Punta di Vitareto, and steer due S. for the *Punta di Carena*, where is a lighthouse on a raised platform built by the English, and now deserted, but not in ruins. On the hill above is a round castle. A pleasant pathway leads hence to Anacapri in an hour. Turning E., we soon reach the *Grotta Verde*, or *Green Grotto*, on the S. of the island, greatly inferior to the *Grotta Azzura* in interest, and little else than an inconsiderable cavern in the limestone rock. It is very accessible, being at least 20 ft. high at the entrance. Imagination has invested its roof and sides with a dazzling green colour, and the rocks below the water with the hues of dark polished brass. The best light is gained about 12 o'clock, the

green effect being entirely dependent upon the position of the sun.

We now pass the *Marina Piccola*, beyond which is the **Red Grotto**, a very pretty cave with a small beach, accessible only in still weather. To this succeed the **Faraglioni**, three high rocks which stand in the sea near the Punta Tragara on the S.E. extremity of Capri. Boats pass under one of them through a large natural arch. Around are many ruins under water. N.E. of them is the *Monoccone*, a rock, the supposed burial place of Masgaba, the favourite of Augustus. There are some remains of ancient walls.

Just beyond the Arco Naturale is the **White Grotto**, a Stalactite Cavern high up in the cliffs. It should be observed, however, that except in the case of the Blue Grotto, all these colours are purely fanciful. The circuit of the island, visiting all the points of interest, will take nearly 6 hrs. Boats, 8 to 10 frs. Sometimes in summer the *giro* may be performed by means of an Excursion Steamer.

Amalfi can be reached in about 6 hrs. in a boat (30 frs.), and Ischia in about the same time (30 frs.), if the wind is fair. The Capri boats are very good, and the sailors the most experienced in the Bay.

which forms the curve of the gulf. It is an archiepiscopal city, the capital of the province of *Principato Citeriore*, and the residence of a large number of the gentry of the province. There is a good theatre, but it is seldom used.

Salerno became a Roman colony under the empire, and was celebrated by the Latin poets for the beauty of its situation. In the history of the middle ages, it occupies a prominent place as the only port which the princes of Benevento possessed, and which they often made their permanent residence.

After the break-up of the Duchy of Benevento, Salerno had its Lombard princes down to the middle of the 11th cent., when, after a siege of 8 months, it was captured by Robert Guiscard, who was wounded in the breast during the attack. From this period it became one of the seats of the Norman rulers in S. Italy. The Parliament of Barons, by which Roger was declared King of Naples and Sicily, was held within its walls in 1130. The Emperor Henry VI. of Germany razed it to the ground in 1198, but the princes of the house of Suabia restored the town in the following cent. It was the birthplace of John of Procida.

The fame of Salerno in the middle ages was founded chiefly by the *School of Medicine* to which it gave its name. Petrarch calls it the *Fons Medicina*, and St. Thomas Aquinas mentions it as standing as pre-eminent in medicine as Paris was in science, or Bologna in law. In 1110, Robert, son of William the Conqueror, visited Salerno for the cure of a wound received in the Holy Land; and in his absence on the death of Rufus, Henry I. usurped the Crown of England.

The school attained its greatest celebrity in the 12th cent. No person was allowed to practise medicine in the kingdom who had not been examined by this college.

The old city is irregularly built, and its streets dirty and narrow; but the Marina, or **Corso Garibaldi*, 1½ m. in length, is one of the finest of sea-side promenades. On it is the Prefecture, and a statue raised to Piscicane, a revolutionary leader of the "Cagliari".

ROUTE 8.

SALERNO TO SORRENTO, BY AMALFI.—
CARRIAGE ROAD.

The town of **SALERNO** (20,000) is beautifully situated at the N. extremity of the gulf to which it gives name, partly on the slopes of a spur of the *Apennines* which protect it on the N. and E., and partly on the fertile plain

steamer notoriety in 1857, who was executed at Sapri.

The harbour, begun in 1260 by Manfred, and completed in 1318 by King Robert, has been much improved and dredged out, and vessels of considerable draft can enter safely.

The lofty hill which rises immediately above the city is crowned by the extensive ruins of the **Citadel** (900 ft.), before which Robert Guiscard received his wound. Unless the traveller proposes to walk over the hills to Cava, it is worth while to ascend to the Castle for the view.

From the Prefettura, a narrow street leads to the

***CATHEDRAL**, founded and dedicated to St. Matthew in 1084, by Robert Guiscard, who plundered Pæstum of its marble and sculptures to embellish it. The quadrangle or atrium in front is surrounded by a portico of ancient columns, part of the spoils of Pæstum, but chiefly of the Roman period. Round the sides of this forecourt are 14 ancient sarcophagi, converted by the Normans and their successors into Christian sepulchres. The bronze doors, with crosses and figures of 6 of the apostles, originally inlaid in silver, were executed at Constantinople, and presented by Landolfo Butromile and his wife in 1099. The interior, modernised and whitewashed, is chiefly remarkable for its Crypt and its historical tombs. Over the principal door is a large mosaic of St. Matthew. The ***Ambones** and Archbishop's throne, said to have been executed by order of John of Procida, are fine examples of the rich mosaic work which was introduced into Italy by Greek artists. Stairs opening out of the choir, finely decorated in mosaic, lead to each pulpit. In front of the larger one is a fine Paschal candelabrum, also in mosaic, the ambo itself being supported on 12 granite columns, whilst the opposite one rests on four columns of rare granite and porphyry. The *raised space between the choir and high altar is paved in Opus Alexandrinum, and has two splendid columns of Verde Antico marble, supporting candelabra;*

they were brought from Pæstum. In the l. aisle is the ***Tomb**, by Bambaccio da Piperno, of *Margaret of Anjou*, Queen of Charles Durazzo, and mother of King Ladislaus and Johanna II. (1412). She is represented beneath a canopy on her urn, supported by allegorical figures, whilst upon a relief in front she is seen enthroned between ladies of her Court and her children. In a chapel on the rt. is the *Tomb* of Gregory VII. (*Hildebrand*), who died here in 1085, the guest of Robert Guiscard, who survived him only two months. It was modernized in 1578 by Archbishop Colonna. The chapel at the extremity of the rt. transept, in which the remains of the pontiff are placed beneath the altar, belonged to the family of Giovanni da Procida, and its vaulted roof has a fine mosaic in the Byzantine style, said to have been designed by John himself. The statue on the altar of Gregory VII. is long posterior to his time. There are three Pagan sarcophagi, forming tombs of bishops, with very singular ornaments for a religious edifice. One of them represents the Triumphs of Bacchus and Ariadne, another a scene of the Vintage; the third forms the base of a monument to Abp. Caraffa, near the tomb of Hildebrand.

The **Sacristy** contains a very interesting ***Palla**, or front, composed of 54 subjects, sculptured in ivory, representing Old and New Testament scenes (1200).

A flight of steps out of the rt. aisle, on the wall of which is a curious ancient relief of a vessel, its mast struck, whilst two men are unloading bales from it, leads to the **Crypt**, profusely decorated with coloured marbles, in the style of Florentine mosaic (1616). In the centre stands the altar of St. Matthew, with a bronze statue of the Saint; in the Confession beneath are preserved his remains, said to have been brought here from the East in 930. In niches around are busts of canonized bishops of Salerno.

The detached **Campanile** or Bell-tower preserves the two lower stories only of the original tower, which dates

from the reign of King Roger (1130). They are formed of square blocks of travertine, having marble and granite columns at the angles.

In the suppressed convent of **S. Domenico** is a picturesque *Gothic cloister, whence there is a good view of the town and castle. The churches of **S. Giorgio**, **S. Agostino**, and **S. Lorenzo** contain good paintings by *Andrea da Salerno* (1523).

The ***CARRIAGE ROAD** from Salerno to Amalfi is one of the most beautiful in the world. The drive may be commenced equally well at Cava (Rte. 25), where the hotel is better, or at Vietri, whence the distance is a little shorter. Carriage from Salerno, with one horse, 6 frs.; two horses, 10 frs.

The road ascends along the shore to (2 m.) **Vietri**, where the Cava route falls in, and crosses the ravine by a stone bridge. On the l. are the two conical rocks called *I Fratelli*.

5 m. **Cetara** (2555), a village whose inhabitants are engaged chiefly in the anchovy fisheries. It was the haunt of the Saracens during their incursions on this coast, and in the war between Charles V. and Henry II. was depopulated by the Turkish fleet, which the latter had summoned to his aid.

The road now ascends to the summit of the **Capo Tumolo**, whence there is a lovely view over both sides of the bay. This cape is remarkable for the strong currents which set round it. We descend by the W. point of the headland, **Capo d'Orso**, the scene of the naval victory gained by the French, commanded by **Filippino Doria**, over the Spanish fleet of Charles V., commanded by his viceroy **Don Hugo de Moncada**. Further down lies

10 m. **Maiori** (4896), at the mouth of the Val Tramonti. Above the town is the old castle of **S. Nicola**, with massive walls and embattled towers, which in later times was a stronghold successively of the **Sanseverini**, the **Colonnas**, [S. Italy.]

and the **Piccolomini**. The church of **S. Maria in Mare** contains a relief of the principal events in the life of our Saviour and the Virgin. E. of the town, on the S. peak of **Monte Falesio**, is the ruined monastery of the **Camaldoli**, founded in 1485 by the citizens of **Maiori** under the title of *S. Maria dell'Avvocata*; it is a conspicuous object from all parts of this coast. The ruins of the **Badia** just outside **Maiori** on the Vietri side, encumbered with rubbish and filth, contain some very curious ancient frescoes which have been illustrated by **Sig. Salazzaro**.

A slight ascent brings us to (11 m.) **Minori** (3263), an industrious little place occupying a beautiful position in the midst of orange-groves and vineyards, at the entrance of a valley watered by the torrent **Reginolo**. **Minori** was one of the arsenals of the **Amalfitans**, the large picturesque tower or castle on the adjoining headland having been one of its defences. The church, which has a pulpit with ancient marble columns, preserves in its crypt the remains of **Sta. Trofimenia**, the possession of which was so much coveted during the wars between **Amalfi** and **Sicardo of Benevento** in the 9th cent. On the W. shore near the town, at **Marmorato**, is a cavern, about 75 ft. long, and 15 ft. high.

A road branches off on the rt. to **Ravello**, shortly before reaching (13 m.)

Atrani (2434), shut in by mountains at the entrance to a ravine. **Atrani** and **Amalfi** may be said to join along the shore, though the deep ravines up which they run are divided by a mountainous promontory, crowned by the vast ruins of the castle of **Pontone**. In former times it was surrounded by walls. It has suffered considerably from the encroachments of the sea. The church of **S. Salvatore di Biretto**, where the **Doges of Amalfi** were elected and interred, has bronze doors with the date 1087 and bells of 1298. Within is a slab, built into the wall, bearing a relief of a curious character. A tree, from whose summit a bird is taking

flight, separates two peacocks with their wings extended; one peacock stands on the head of a man against which two Syrens are reclining their heads; the other stands on the back of a hare, which is attacked in front and in the rear by two birds of prey. Another sepulchral slab, with a female figure in the costume of the 14th cent., and an inscription, was brought from the ruined church of S. Eustachio at Pontone. In the sacristy is an antique cinerary urn, on an inscribed pedestal. An old tower, which forms a conspicuous object from whatever quarter Atrani is seen, is supposed to have been erected by the Saracens, who were sent here by Manfred to occupy the town during his disputes with Innocent IV.

Half-way up the mountain is a building called the *House of Masaniello*, who is erroneously supposed to have been born here in 1622. In the little church of S. Caterina, in the Piazza del Mercato, at Naples, is preserved a Register of Baptisms, in which the name of *Tommaso Aniello* (Masaniello), son of *Cecco d' Amalfi* and of *Antonina Gargano*, appears under date of 29th June, 1620.

14 m. **AMALFI** (6913), a busy little town with manufactories of paper and macaroni, is celebrated alike for its beauty and singularity. Encircled with mountains, at the mouth of a deep gorge from which a torrent dashes into the gulf below, its position is in all respects unique. Its churches, towers, and arched houses, grouped together in picturesque irregularity, are backed by precipices of wild magnificence, and lighted up by that magic colouring which belongs to the atmosphere of Southern Italy.

The historical interest of Amalfi is entirely mediæval. It had no existence in classical times, and its coast seems to have been unknown to the Greek and Latin poets.

Its first authentic records date from the 6th cent., in a letter from St. Gregory the Great to Anthemius, mentioning the Bishop of Amalfi.

The founders of Amalfi seem to have

placed it under the protection of the Eastern Emperors, and obtained the privilege of being governed by a Prefect of their own choice, who in later times when the government grew gradually into a Republic, was dignified by the title of Doge. In its most powerful days, the limits of the Republic extended on the E. as far as Cetara, on the N. to Gragnano, Lettere, and Pimonte, and on the W. to the Promontory of Minerva.

Amalfi was then classed as the fifth city of the kingdom, coming after Capua, Naples, Benevento, and Gaeta. In 838 Sicardo, Prince of Benevento, suddenly attacked it, to obtain possession of the body of Sta. Trofimenia. Not content with plundering the city of this relic, he also carried off the inhabitants, and retained them as prisoners at Salerno until his murder and the dissensions which occurred at the election of his successor enabled them to escape. On quitting Salerno they pillaged it, and destroyed many of its churches and palaces by fire. In 987 Amalfi was erected into an Archbishopric.

At this time the city is said to have contained 50,000 Inhab. and its dependent territory ten times that amount. The barrenness of its territory compelled the inhabitants, from the earliest period, to have recourse to trade as their means of support; and so great was the success of their commercial enterprise, that, when Robert Guiscard entered Italy, they had their factories at Jerusalem, Alexandria, Bagdad, Tunis, Cyprus, and Constantinople, and possessed the separate quarters and streets in almost every port with which they traded. At Jerusalem they had built a church and convent for the use of the pilgrims who visited the Holy Land previous to the Crusades, and with the sanction of the Caliph of Egypt, had founded the hospital which led to the establishment of the Knights Hospitallers of St. John, who afterwards became so famous under the title of the *Knights of Malta*. At home they had raised their little state to the rank of the first naval power in Europe, and had preserved, as the greatest monument of their eastern commerce, the

earliest known MS. of the *Pandects of Justinian*, of which most of the other copies now extant are transcripts. They had laid down for their guidance those maritime laws which, under the name of the *Tabula Amalphitana*, supplanted the *Lex Rhodia* hitherto in use, and incorporated by the Romans in their codes; and they introduced into Europe a knowledge of the mariner's compass. These services rendered to civilisation earned for Amalfi the title of the Athens of the middle ages.

In 1075 the Republic, being oppressed by Gisulfus, Duke of Salerno, obtained the aid of Robert Guiscard, who expelled Gisulfus, fortified Amalfi, and annexed it and Salerno to his dukedom of Apulia. His son, Roger Borsa, treated Amalfi with less respect. He seized it in 1089, and retained it till 1096, when the citizens regained their independence. Roger summoned his elder brother Bohemond and his uncle Roger of Sicily to his aid. Count Roger sent a powerful fleet with 20,000 Saracens, while duke Roger himself brought a considerable force from Apulia and Calabria. The Amalfitans defended themselves gallantly, and the siege would have been long protracted if Bohemond had not abandoned the enterprise to join the first crusade with his nephew Tancred, whose achievements were sung by Tasso. In 1129, the Great Count, afterwards King Roger, required the Amalfitans to surrender their fortresses, and on his demand being answered by a firm refusal, he sent his high Admiral George of Antioch with a powerful fleet to attack the city. In this war the Amalfitans saw Ravello, Scala, the Islands of the Syrens, and their other dependent castles fall in succession. At length, on the king appearing before the city in person in 1131, they capitulated. The fortresses were given up unconditionally, and Roger entered Amalfi as a conqueror, the citizens, however, reserving to themselves the right of continuing to govern the State by their own magistrates and laws. Four years afterwards, Roger returned with a strong armament to attack the Neapolitans, who summoned the Pisans to

their aid. The ships of Amalfi had joined the Royal fleet in the harbours of Sicily, and her troops were encamped under the standard of Roger at Aversa. The Pisans, in their absence, attacked and sacked Amalfi, Scala, and Ravello. Roger and the Amalfitans broke up the camp at Aversa as soon as they heard of this disaster, and marching over Monta Sant' Angelo, fell upon the Pisans as they were besieging the castle of Fratta near Ravello, took many of them prisoners, and compelled the rest to fly to their ships, leaving one of their consuls dead upon the mountains and the other a prisoner in the hands of the Amalfitans. The fleet from Sicily arrived at the same time, and destroyed many of the Pisan ships. Those which succeeded in escaping, carried with them as their prize the *Pandects of Justinian*. The Pisans retained possession of this precious monument of Roman law for nearly 300 years, when Guido Capponi captured it from them and carried it to Florence, where it is now preserved in the Laurentian library.

The Pisans, eager to avenge the repulse they had sustained, returned in 1137 with a fleet of 100 ships; and Amalfi and Atrani being either unprepared or dismayed by such a force, purchased peace without striking a blow. Ravello and Scala refused to surrender upon such terms, but after a brief defence they were taken by storm and pillaged by the invaders. From this disaster Amalfi never recovered. The Norman king soon found a wider field for his ambition than the petty principalities and republics of this coast; and what the Pisans had spared was soon destroyed by a more resistless enemy. As early as the 12th century the subsidence of the land had laid part of the lower town under water, and the great storm and inundation of 1343, which Petrarch has described in one of his letters, completed the work of destruction, engulfing the beach which then existed between Amalfi and Atrani. This catastrophe will explain the fact that Amalfi has now no trace of its ancient quays and arsenals, and scarcely any fragment of its walls.

The massive round tower on the Monte Aureo, the only one remaining, is flanked with bastions, and has no means of entrance but from above. The monastery of SS. Trinità was built upon the ruins of the mint of the Republic, and the church of Sta. Maria Maggiore upon those of the theatre,—the only public edifices of which the site is remembered.

Under the dynasties of Anjou and Aragon, the title of Duke of Amalfi was enjoyed by the Colonna, Orsini, d'Este, and Piccolomini families. The latter possessed it for more than a cent., and then sold it to the Princes of Stigliano, from whom, in 1584, the Amalfitans purchased the fief and placed it under the crown.

The little torrent, called the *Caneto*, is the chief source of the modern prosperity of the town, supplying the motive power of its paper-mills, and its factories of soap and macaroni, which latter is exported to France, to the Levant, and even to South America.

The ***CATHEDRAL**, dedicated to St. Andrew, whose remains repose in the crypt beneath it, although it has suffered greatly from modern alterations and enlargements, is a very interesting example of the Lombardo-Romanesque style, which the Normans introduced into Europe after their conquest of Sicily. A broad flight of steps from the Piazza leads to an imposing vestibule adorned with columns from Paestum, entirely rebuilt since 1865. The ***bronze doors**, which are supposed to date from the year 1000, and to be the work of Byzantine artists, furnished the model for those of Monte Cassino. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew, and for the redemption of his soul. The interior consists of a nave and three aisles; there was originally a fourth, but it has disappeared. The nave, with its antique marble columns, mosaic arabesques, and richly gilded roof, was reduced to its present form in the last

cent. The two oblong bracket pulpits are supported by ancient columns of rare granite. On the wall of the rt. aisle is a good white marble relief of the Virgin and Child. An antique porphyry vase, remarkable both for its size and for the beauty of the material, serves as the baptismal font. Near it are the remains of two ancient sarcophagi with reliefs of considerable interest, but greatly mutilated. One of them, built into the wall, represents the Rape of Proserpine. On the other is the Marriage of Peleus and Thetis in the presence of the gods, or the story of Mars and Rhea Sylvia. On the N. side is a curious little cloister with coupled shafts and intersecting arches, very acutely pointed. From the S. aisle a flight of steps descends to the crypt, containing the *Body of St. Andrew*, which was brought from Constantinople, with other relics, by Cardinal Capuano, after he had effected the reconciliation between the Greek and Latin Churches at the beginning of the 13th cent. The acquisition of such a relic soon made Amalfi a place of pilgrimage. In 1218 the tomb was visited by S. Francis of Assisi; in 1262 by Pope Urban IV.; in 1354 by Santa Brigida, on her return from Jerusalem; by Queen Joanna I., and by her husband, Louis of Taranto; and in 1466 by Pius II., during whose pontificate the head of the apostle was enclosed in a silver bust and removed by Cardinal Bessarion to Rome, where it is still preserved among the relics in St. Peter's. The fame of the apostle's tomb was materially augmented at the commencement of the 14th cent. by the discovery that the oily matter which was said to have exuded from his body at Patras, the scene of his crucifixion, had again made its appearance at Amalfi. This substance, under the name of the *Manna of St. Andrew*, became, like that of St. Nicholas at Bari, a source of great profit, and long enjoyed a high reputation in all parts of Southern Europe for its miraculous powers in the cure of disease.

The colossal bronze statue of the apostle, by Michelangelo Naccarino, was

presented by Philip III. of Spain. The crypt was restored and decorated by the first three viceroys of that sovereign. The handsome Bell-tower with its four stories, three of which are square and the fourth round, capped by a cupola, and decorated with columns and four little towers with mosaics at the angles, was built, according to the inscription, in 1276, by the Archbishop Filippo Augustariccio, who also furnished the bells in it.

There are two other churches worthy of notice—that of *S. Gradello* for its handsome Saracenic cupola; and *S. Lorenzo* for its doors with sculptured jambs resting on griffins.

The claim of Amalfi to the honour of being the birthplace of Flavio Gioia, the discoverer of the *Mariner's Compass*, does not seem to rest on any better foundation than mere tradition, and the Chinese are known to have used it many centuries previously. The date assigned to this discovery is the year 1302, in the reign of Charles II. of Anjou, in whose honour the ornament of the *fleur-de-lis*, which the compass retains to the present day in most countries, is said to have been adopted. Positano disputes with Amalfi the honour of being Gioia's birthplace.

There are many pleasant and beautiful excursions in the neighbourhood of Amalfi. *Boats*, 1½ fr. to 2 frs. the hr.; *donkeys*, 1 fr. to 1½ fr. the hr.

The Convent of the Cappuccini is reached in 20 min. by a steep path from the W. end of the beach, or up a narrow street from the Piazza opposite the cathedral. Close to the convent on the l. is a large grotto, which is often introduced by painters in their sketches of the scenery of Amalfi. The convent, which still retains its cloister and arcades, was founded and dedicated to St. Peter in 1212 by Cardinal Pietro Capuano, for the Cistercians of Fossanova, and was richly endowed by Frederick II. The Cistercians abandoned it after having held it for more than 200 years, during which it was

governed, among other abbots, by Gregory of Florence, the friend and counsellor of King Robert the Wise. The building, thus deserted, was falling into ruin, when the citizens of Amalfi, in 1583, restored and handed it over to the Capuchins, who retained it until its suppression in 1815. It was afterwards converted into a hotel; but in 1850 was restored to the Capuchins. Subsequently it became a Naval School, and is now a favourite hotel and pension. The cloisters are very interesting as an example of the 13th cent., the arcades being supported by 58 coupled columns; the arches are pointed, as are also the interlaced mouldings, each moulding intersecting 4 others, and thereby forming 6 lancet arches. There are 6 columns also in the upper story.

A walk of ½ hr. from the Piazza leads to the *Valle de' Molini*, a narrow gorge 1½ m. in length, with a torrent which sets in motion numerous paper-mills. In it many varieties of ferns grow most luxuriantly, and lofty cliffs rise up on every side. On the rt., before the valley bends to the W., a steep path ascends in 1½ hr. to *Scala* (see below).

A little E. of Atrani a carriage road ascends to (4 m.) *Ravello*. The (1 hr.) footpath, for some distance a flight of steps, leads out of a little piazzetta close to the church of Atrani, and can scarcely be found without a guide. The road commands the finest views.

RAVELLO (2000) is beautifully situated on a ridge between Atrani and Minori (donkey, 8 frs.; carriage, 7 frs.). It is said to have been founded in the 9th cent. by some of the patrician families of Amalfi, who separated themselves from the Republic. In the 11th cent. they placed themselves under the protection of Robert Guiscard, whose son Roger rewarded their attachment to the Norman cause by inducing Pope Victor III. to erect the town into a bishopric in 1086. At that time it was surrounded by walls, which included within their circuit a large popula-

tion, 13 churches, 4 monasteries, and numerous palaces and public buildings. The town is filled with fragments of ruins, and many of the modern houses are built with the remains of mediæval edifices.

The ***Cathedral**, dedicated to *S. Pantaleone*, was founded in the 11th cent. by Niccolò Rufolo, Duke of Sorà and grand admiral under Count Roger of Sicily. The bronze doors, with their 54 compartments of sculptures representing sacred subjects, were erected in 1179. In the delicacy of their workmanship, and in the taste and variety of their decorations, they are most interesting examples of art in the 12th cent. They were probably executed by *Barisanus*, of Trani, and are similar to those in the cathedrals of that town, and of Monreale near Palermo. The marble pulpit, or Gospel *ambo*, inlaid with mosaics, is supported by six spiral columns resting on the backs of lions; in front of it is a small pillar with an eagle and the inscription *In principio erat Verbum*. The steps by which it is entered are enclosed in marble, covered with mosaics. A Latin inscription in Leonine verses records the construction of this *ambo* in 1272, at the cost of Niccolò Rufolo, a descendant of the grand admiral: the artist, as we read in another inscription, was Nicholas, the son of Bartolommeus of Foggia. The Epistle *ambo*, on the opposite side, with mosaics of an early Christian period, representing on one side Jonah swallowed by a whale (dragon), and on the other his being ejected, bears the name of Costantino Rogadeo, the 2nd bishop of Ravello, about the year 1130. The bishop's chair is approached by mosaic steps, which formed part of the high altar. A few sepulchral slabs bear the names of Rufolo, d'Afflittio, Castaldo, Rogadeo, and other families of the district. The chapel of *S. Pantaleone* on the l. contains a phial of the blood of the patron saint, which is believed to liquefy on the anniversary of his martyrdom, like that of St. Januarius at Naples. In this cathedral Adrian IV., Nicholas Breakspere of St. Albans, celebrated high mass in 1156, in the presence of

600 nobles of Ravello, 36 of whom were Knights of St. John.

The crypt of the little church of the **Annunziata**, now open to daylight from the falling of part of the wall, contains some very curious ancient frescoes. **S. Chiara** is entered by a loggia commanding a most beautiful view across the valley. Within are 8 interesting but dirty columns. **S. Antonio** has a small cloister of 14 columns supporting stilted arches.

Near the cathedral is the ***Palazzo Rufolo**, in former times the most magnificent residence on this coast. It has a cloister of Saracenic arches, in two stories, flanked by massive square towers; it was built by the Rufolo family about the middle of the 12th cent., and was inhabited at various periods by Pope Adrian IV., Charles II., and Robert the Wise. It is now the property of Mr. Francis Nevile Reid, who kindly allows travellers to visit his grounds. The terrace in front of the building commands one of the finest views in Italy. The doorway of the ancient Palazzo degli Afflitti, towards the upper end of the village, and the church of **San Giovanni** opposite, in which there is a good Gospel *ambo* resting on four columns, richly inlaid with mosaics, representing Jonah swallowed by the whale, are worthy of notice. A garden beyond the church stands on the highest ground in the neighbourhood (1220 ft.), and commands a * magnificent view (small fee). Close to the church is a crypt-like oratory with a column, which has a fine alabaster capital, almost Byzantine. The other three columns are bricked up. Many of the houses have ancient columns at their doorway.

The carriage road is continued round the head of the ravine to (1½ m.)

SCALA (1380), situated on the slopes of the opposite hill. It was formerly surrounded by walls which are said to have had 100 towers, and to have included within them no less than 130 churches. In 1113 Scala was sacked

by the Pisans, and two years later, when Amalfi surrendered without striking a blow, Scala offered resistance to the invaders; but the superior force of the Pisans enabled them to carry the place by storm, and to pillage the city and its suburb of Scaletta. It was the birthplace of Gerardo, first prior of the order of the Knights of St. John of Jerusalem. The bishopric of Scala, instituted in 987, was united in 1603 to that of Ravello. The Cathedral has an interesting pulpit supported on four short columns. The lofty crypt contains a miraculous crucifix, and tombs of Simonetta Sannella (1348), and Marinella Rufolo, wife of Antonio Coppola (1400), of fine stucco, richly coloured. The vault is supported by four large columns. The picture of the Assumption is attributed to *Marco da Siena*. In the sacristy is preserved a bishop's mitre, a fine specimen of goldsmith's work of the 13th cent.; it was presented to the citizens by Charles I., as an acknowledgment of their services during the African expedition of St. Louis against the Moors.

Returning hence towards Amalfi, the church of *S. Pietro a Castagna* contains a very curious sepulchral slab of the 14th cent., on which are the effigies of 14 members of the Trara family. They are in monastic habiliments, with their hands crossed. The little village of *Pontome*, which, with its massive ruins, forms so conspicuous an object from the sea, was called *Scaletta* in the middle ages, when it was a suburb of Scala. Its basilica, dedicated to *S. Eustachius*, erected in the 10th cent., was fortified by walls and towers, the ruins of which remain to attest the magnificence of its plan. Its triple apse and intersecting arcades are prominently seen from various points of view. In the pavement of the church of *S. Giovanni* is a slab, bearing the effigy of *Filippo Spina*, one of the counsellors of *Joanna I.*, in the costume of a cavalier, with his dogs at his feet and the date 1346. On the ridge of the mountain behind Scala is the ruined hermitage of *S. Maria de' Monti* (splendid view). Between this hermitage and the village of Lettere,

on the plateau of the mountains, is a deep natural gulf, called the *Megano*; it is about 25 ft. in diameter, and the water at the bottom is said to communicate with a spring at *Castellammare*.

A steep but romantic pathway leads from *S. Giovanni* to Amalfi. The walk may be prolonged by crossing the stream in the *Valle dei Molini*, and ascending to *Pogerola*, a loftily situated village, whence another path descends to Amalfi.

The carriage road proceeds S.W. along the coast (*costiera*), passing below the villages of *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*. On the hill behind *Vettica Minore* is the deserted hermitage of *Cuospto*, with a grotto near it, which is said to have once served as a place of refuge to *Sixtus IV.*

17 m. *Conca* is prettily situated on the neck of the promontory to which it gives name, and which is so narrow near the town as to be almost isolated. It is one of the most industrious little ports in the Gulf of Salerno. Its merchants have nearly all the foreign trade of the coast in their hands, their ships being frequently seen in the ports of the Levant and even in those of the United States.

Further on, high up on the rt., is a group of five villages, known collectively by the name of *Agerola* (4000), picturesquely built below the E. slopes of *Monte S. Angelo*. *San Lazzaro*, one of the group, is connected by a tunnel with the carriage road from *Gragnano Station*, and has already become a favourite summer resort. The carriage road was opened in 1889. N. of *Agerola* are the ruins of the *Castel de Pino*, supposed to have been founded in the 10th cent. by *Mastolo I.*, Doge of Amalfi. A mule path leads hence over the hills to (5 hrs.) *Castellammare*.

The road now runs beneath the cliffs of *Furore*, which stands on an almost inaccessible precipice, in one of the

wildest positions of this coast. Two of its churches contain antique cinerary urns. That of S. Elia has a painting of the Byzantine school.

20 m. **Praiano** is surrounded by vineyards and olive-groves which produce excellent oil. Higher up is

Vettica Maggiore, whose church of S. Gennaro contains a picture of the Holy Family attributed to *lo Zingaro*. Rounding the promontory of *Capo Sotile*, the road turns N.W. to

24 m. **Positano** (2599), a singular town, extending from the seashore to the summit of a rocky hill. Under the house of Anjou it was a place of considerable maritime importance. In the final struggle of Conradin, the Pisan fleet, which espoused his cause, attacked Positano as one of the strongholds of the Angevine party, sacked the town, and destroyed its ships. The church of S. Maria dell' Assunta contains a singular relief of a sea-monster, with the heads and forelegs of a wolf and the tail of a sea-serpent, in the act of swallowing a fish. It is supposed to have been taken from some temple dedicated to Neptune, from whose Greek name, *Poseidon*, the Neapolitan antiquaries derive the name of the town.

The road follows the coast for 3 m. nearly as far as *Scaricatojo*, and then turns inland and crosses the hills to

32 m. **Meta**, on the high road between Castellammare and

35 m. **Sorrento** (Rte. 6).

ROUTE 9.

NAPLES TO PROCIDA AND ISCHIA.—STEAMER.

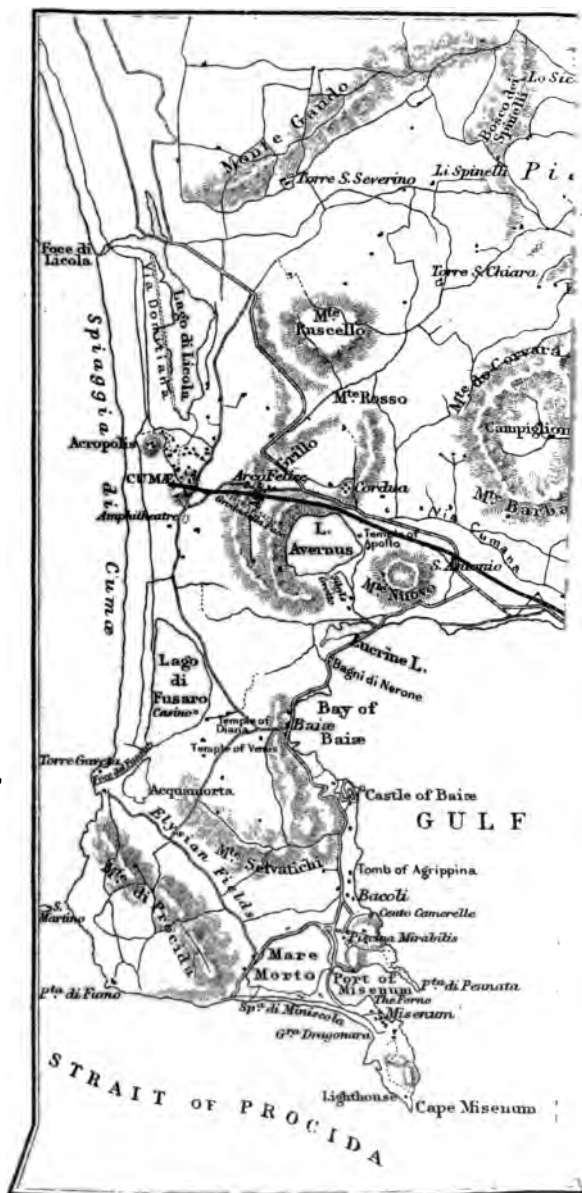
Steamer from Naples daily at 1.30 P.M., reaching Procida at 3.20, Ischia at 4.15, and Casamicciola at 5; fare 5 frs. Small boat for embarking or landing, 30 c. Office, 14 Marina Nuova. Also on Mon. and Thurs. at 8 A.M., reaching Procida at 9.30, Ischia at 10.30, and Forio at 11.30. These arrangements are subject to frequent alteration.

The steamer, on leaving Naples, skirts the waterside of the bay to the Punta di Posilipo, thence crosses the entrance to the Gulf of Pozzuoli, and rounding the Capo di Miseno, reaches the marina of Procida, at the foot of its picturesque Castle.

Procida (13,582), the ancient *Prochyta* (Virg. *Æn.* ix. 715), 2½ m. long, is broken into numerous bays and coves, which give it a picturesque outline. Its geological structure confirms the tradition of antiquity that it once formed part of Ischia. The island is composed of pumiceous tufa, separated by beds of pumice and cellular lava, which dip outwards as if they had proceeded from a crater situated on the N.W.

The N. extremity of Procida is loftier and more picturesque than the S. The position of the castle, on the bold E. promontory, is very fine, commanding from its terrace the Bay of Naples on the one side, and the Bay of Gaeta on the other. The town of Procida stretches up the slopes of the castle-hill from the seashore in the form of an amphitheatre, backed and interspersed with vineyards, orange-groves, and fruit-gardens. The houses, with their flat terraced roofs and external stair-cases, resemble the buildings of moder-





Greece. On the E. the coast is broken into two bays formed by the Punta di Monaci, Punta Pizzaca, and Punta Soccia. On the N. point, called *Punta di Pioppeto*, at the entrance of the channel, is a lighthouse with a fixed light. Beyond the Punta della Serra, on the W. side, there is a long beach, at the rocky extremity of which is the small crescent-shaped Isola Vivara.

The island is richly cultivated with vineyards and fruit-gardens, which supply the markets of the capital, and constitute a source of the prosperity of the inhabitants. The red wines are of a superior quality; but the chief industry is shipbuilding, some of the principal shipowners of S. Italy being natives of Procida. On Michaelmas Day and on the 8th of May the women dress up in Greek costume, and dance the tarantella.

In the 18th cent. this island was the property of John of Procida, the principal actor in the "Sicilian Vespers."

A road leads from the landing-place to the Piazza, and thence to the castle. Another road of 3 m. runs through the centre of the island to the little Bay of Chiaiolella, whence Ischia can be reached by boat in $\frac{1}{2}$ hr.

The steamer coasts round the N. and W. sides of the island, past the lighthouse and the olive-clad little island of *Vivara*, whose crescent-shape shows it to be an old crater, torn by some convulsion of nature from its neighbour Procida.

We now approach the precipitous rock on which the Castle of Ischia guards the approach to the island, whose beautifully varied outline, clothed with luxuriant vegetation and crowned by the commanding ridge of Epomeo, presents one of the loveliest pictures it is possible to conceive. Stopping to land passengers at the town of Ischia, the steamer proceeds along the N. coast, past the *Bagno d'Ischia* to *Casamicciola*. The Ponza steamer goes on to *Forio*, on the W. coast.

The **Island of Ischia** (20,000), known to the ancients as *Pithecura*, *Ænaria*, and *Inarime*, is the largest in the vicinity of Naples, from which it is distant 20 m. Its circumference is about 20 m., exclusive of the sinuosities of the coast, its length 6 m.; its greatest breadth about 4 m.

Before Vesuvius resumed its activity, in the 1st cent. of our era, Ischia was the principal site of volcanic action in South Italy. *Monte Epomeo*, the *Epopeus* of the Greeks, the *Epopeus* of the Latin poets, appears to have acted chiefly by lateral eruptions, for there is not a trace of lava near its summit, while several volcanic vents may be distinctly traced on its flanks and in various parts of its declivities. On the N. and W. the island slopes gradually down to the sea, and terminates in a breach, while on the S. and E. it forms abrupt and lofty precipices.

A Greek colony from Chalcis and Erythraea settled here about 1100 B.C., but are said to have been afterwards compelled by constant earthquakes and volcanic agency to leave the island, and settle on the opposite coast at Cumæ. A colony established by Hiero, tyrant of Syracuse, no doubt after his great naval victory over the Etruscans in B.C. 474, was also driven away by volcanic outbursts. The Neapolitans subsequently colonised the island, and remained till the Romans, at an unknown period, took possession of it. Julius Obsequens mentions an eruption in B.C. 92; and local historians assert that other volcanic convulsions occurred in the reigns of Titus, Antoninus Pius, and Diocletian. The last eruption took place in 1302, when a stream of lava issued from the N.E. base of Monte Epomeo, which ran into the sea near the town of Ischia.

This current, known as the *Lava dell' Arso*, ends in the abrupt *Punta Molina* on the sea, and extends inland for about $1\frac{1}{2}$ m. as far as a place called *Le Cremate*, where it is seen issuing in a cascade-like form from a fissure without any crater. Its surface is singularly sterile. Some attempts have been made to establish vegetation upon it by filling up its crevices with earth,

on which grow a few stunted stone-pines and plants of Spanish broom. The ancient name, *Pithecura*, was popularly derived by the Roman poets from *πίθηκος*, because the island was said to be inhabited by monkeys. But Pliny the naturalist (iii. 12) with more probability attributes it to the pottery (*πίθοι*) manufactured in the island. The name *Ænaria*, according to Pliny, was derived by the poets from its having been one of the stations of the fleet of Æneas.

After the fall of the Roman empire Ischia followed the fortunes of the capital. In 813, and again in 847, it was attacked by the Saracens; in 1135 it was sacked by the Pisans, while on their way to Amalfi. In 1191 Henry VI. took possession of it. In the reign of his son Frederick II., Caracciolo, his general, allowed himself to be burnt alive in the Castle rather than surrender it to the Guelph troops of Otho IV. In 1282 Ischia joined Sicily in the revolt against Charles I. In 1299 Charles II. recovered the island, and punished the inhabitants for their rebellion by sending 400 soldiers to cut down their trees and vineyards. In the 15th cent. Alfonso I. seized and fortified it in the war against Joanna II. He expelled the male inhabitants, and forced their wives and daughters to marry his soldiers. In 1495 Ferdinand II. retired to Ischia with his aunt Joanna, who had just become his bride in her 14th year, abandoning Naples to his rival Charles VIII. The king arrived before the castle of Ischia, with his retinue in 14 galleys; but the castellan, Giusto della Caudina, a Catalanian, refused to admit him. He consented at last to admit the king and queen alone. Ferdinand then landed; but he had no sooner set his foot within the castle than he drew his sword and killed the faithless castellan on the spot, an act which so astonished the garrison that they offered no opposition to the landing of the royal retinue. In 1501 his uncle and successor Frederick

retired to Ischia with his queen and children, accompanied by his sisters, Beatrice, the widow of Mattheus Corvinus, King of Hungary, and Isabella,

the widow of Gian Galeazzo Visconti. They remained in the Castle till the king proceeded to France, and surrendered himself to Louis XII. in person; so that the Castle of Ischia may be said to have witnessed the extinction of the Aragonese dynasty. The island was pillaged in 1544 by Barbarossa, who carried away 4000 inhabitants; was captured by the Duke de Guise in 1647; was occupied by Lord Nelson in the present cent.; and afforded brief refuge to Murat on his flight to France in 1815.

The Marquis of Pescara, the conqueror of Francis I., was born in the Castle of Ischia, in 1489. His sister Costanza defended it during the war which preceded the partition treaty of Granada, and refused to capitulate to the forces of Louis XII., although commanded to do so by her king, to whom she afterwards afforded a shelter in the same castle, the only spot in the kingdom which her heroism had enabled him to call his own. As an acknowledgment of her services, the government of the island was settled on her family, who retained it till 1734. In 1525 Vittoria Colonna, the widow of Pescara, retired to Ischia to mourn the loss of her husband. Her genius, her virtues, her piety, her beauty are immortalised by Michael Angelo, by Bembo, and Ariosto, the last-named of whom also celebrates the good looks, the strength, the valour, the prudence, the liberality, and the clemency of her husband.—*Ort. Fur.*, xxxiii. 28, 29; xxxvii. 18.

In 1548 Mary of Aragon, the widow of the Marchese del Vasto, cousin of the great Pescara, followed the example of Vittoria, and sought a home in Ischia.

The delightful situation of this island and its charming climate have attracted numerous visitors in all ages. The climate is mild and genial, and the position of Casamicciola, sheltered as it is from the hot S. winds, and open to the cooling N. and W. breezes, gives it a summer temperature 5° to 10° lower than that of Naples.

The Mineral Waters are the strongest

and most efficacious in Europe. No spot indeed in the world contains such a number of hot springs; and many are allowed to run to waste which would make the fortune of any town in continental Europe. They issue from the ground at a very high temperature, and contain unusually large quantities of the hydrochlorates, sulphates, and carbonates of soda, combined with salts of magnesia, lime, and occasionally of potash, and a considerable volume of carbonic acid gas. They are especially efficacious in obstinate and severe cases of rheumatism.

Besides the waters, there are sand-baths of great power, and hot-air and vapour baths varying in temperature from 140° to 180° Fahr. Some of the waters now in use were well known to the ancients, as Strabo, Pliny, and other writers describe the qualities for which they are still remarkable; and several reliefs and inscriptions recording them have been found in the island.

The soil is extremely fertile, and richer than any in the neighbourhood of Naples. The greater part of the cultivated ground is occupied with vineyards, the grapes from which produce a white, slightly acid, wine: it would be excellent if made with proper care. Some purple grapes are grown at the village of Forio, from which is made a strong red wine, something like coarse port. The *Flora* of the island will generally prove very interesting to the botanist. Many rare ferns and orchids are found in the woods; the aloe and the prickly pear grow luxuriantly in the hedges; and the caper climbs wild along the walls. Two tropical plants have been found, the *Pteris longifolia* (a native of Jamaica and Hispaniola), and the *Cyperus polystachius* (a native of the East and West Indies, Arabia, and Africa). Both these are foreign to the Bay of Naples, and have never been found elsewhere out of the tropics. They were first discovered in 1803, near the *fumaroli* of Frassi, on the declivity of Epomeo, above the village of Casamicciola, and of Cacciuto, on Monte Taborre.

The *Geology* of the island is not without an interest of its own. The oldest rocks hitherto discovered consist of a blue argillaceous marl, which, in its external characters, resembles the subapennine or tertiary marls of Northern and Central Italy. Here it contains also numerous marine shells; but, as a considerable proportion of them belong to species still living in the Mediterranean, it will be necessary to refer the age to a very recent period of the great Pleiocene deposit. These blue marls underlie the most ancient volcanic rocks, showing that the latter were erected whilst the sea covered the country.

A short mole runs out from the marina of Ischia, at which we land in small boats from the steamer (20 c.). Thence a climb of $\frac{1}{2}$ hr. (donkey, $\frac{1}{4}$ fr.; portantina, 2 fra.) leads to the straggling village of Casamicciola, reduced to ruins by the terrible earthquake of July 28th, 1883. The village is dotted over with graves of the victims, many of the corpses not having been extracted from the *débris* till their condition rendered it impossible to convey them to the cemetery. The shock lasted 15 sec., and about 3000 persons were killed, and as many more seriously injured. A painted window in the English church at Naples records the event. The population is now housed in small wooden huts with roofs of corrugated iron.

The most important springs rise about $\frac{1}{2}$ m. from the village at the foot of Mt. Epomeo, in a ravine called the *Vallone Ombrasco*. The most celebrated is the *Acqua di Gurgitello*, 162° Fahr., containing considerable proportions of carbonate and muriate of soda, and a large quantity of free carbonic acid gas. Opening into the *Valle Ombrasco* are the picturesque ravines called the *Val di Tamburo* and the *Val di Singella*. The former derives its name from the noise produced by the *Acqua di Tamburo* (210° Fahr.), which contains such large quantities of carbonic acid gas that its escape is accompanied by a sound resembling that of a drum.

***Monte Epomeo** (2625 ft.) may be ascended from Casamicciola in $2\frac{1}{2}$ to 3 hrs. Following for a short distance the road to Ischia, we turn to the rt., up a rough winding road which brings us to *Monte Rotaro* on the l. This most perfect specimen of an extinct crater is well worth turning aside to see. Its sides are thickly clothed with arbutus, myrtle, broom, lentiscus, and other shrubs. "Such is the strength of its virgin soil," says Sir Charles Lyell, "that the shrubs have been almost arborescent; and the growth of some of the smaller wild plants has been so vigorous that botanists have scarcely been able to recognise the species." This crater is supposed to have been raised by the eruption which expelled the Erythræan colony. The torrent of lava thrown out from its base crosses the road between Ischia and Casamicciola, and may be traced to the sea by the masses of pumice and ashes which encumber the surface. A torrent has broken down the N. of the cone, where its structure may be examined. It is composed of beds of scoriæ, pumice, and lapilli, in which vast blocks of trachyte are imbedded. A winding path leads down to the bottom of the crater.

The road now skirts the W. side of Monte Rotaro, and passes on the l. the fine extinct crater of Monte Montagnone. Beyond is a beautiful view over the sea to Capri. Leaving the road, we turn up a path, skirted for some distance by an aqueduct, which conveys water from Epomeo to the town of Ischia. The vineyards are now left behind, and the way lies through chestnut groves, and then over bare rocky ground. Skirting the S. side of the mountain, beneath the principal peaks, we ascend in zigzags to the **Hermitage of S. Nicola**, a sort of underground monastery, tenanted by a solitary anchorite, who keeps a visitor's book and sells wine and bread (1 fr.). *Steps lead hence up to the Belvedere, on a rocky battlemented platform, from which the panorama is magnificent. To the S. and W. the horizon is*

bounded by the sea, in which lie floating the rocky islets of Ponza and Ventotene; on the N., the coast line is visible as far as the Circean Promontory, and the eye rests in turn on Terracina, Gaeta, Cumæ, the Bays of Pozzuoli and Naples, and Vesuvius, the whole backed by the snowy range of the Abruzzi. Farther to the E. lie Sorrento and Capri, and beyond Monte S. Angelo glistens the Bay of Salerno. Immediately below the island falls away steeply on the N. in luxuriantly clad slopes down to the sea, and on the S. spreads itself out less abruptly, but more ruggedly, till it ends in a rocky beach line.

The TOUR OF THE ISLAND will take about 8 hrs.

Lacco (1593) is beautifully situated in a cove on the seashore $\frac{1}{2}$ hr. below Casamicciola. Its population are chiefly employed in the tunny fishery and in the making of straw hats and baskets. Just outside the village, to the N., is the Convent of *S. Restituta*, the patron saint of the island, whose festival takes place on the 17th of May. The body of the saint, who suffered martyrdom in Africa by being inclosed alive in a case and thrown into the sea, was cast ashore in the little bay of S. Montana, beyond the present church, where grows in the sandy soil a flower (*Squilla maritima*), called by the islanders the *Gigilo di Santa Restituta*, from the tradition that it first sprang up on the spot where the body of the saint was cast. The principal spring at Lacco, the *Acqua di S. Restituta* (135° Fahr.), rises near the convent, and is collected for use in a convenient building, where the sand-baths, for which Lacco is celebrated, may also be taken. It contains a larger proportion of muriate of soda and muriate of potash than any other water in the island. The *Acqua Regina Isabella* rises at the temperature of 106° in the garden of the convent. It contains a large quantity of free carbonic acid gas with a considerable proportion of carbonate, sulphate, and muriate of soda. The *Stufe di S. Lorenzo*, on the ridge which bounds the

valley of *S. Montano*, W. of Lacco, near the road to Forio, is a natural vapour-bath, heated by steam issuing from crevices in the trachytic rock at a temperature of 135°. The *Acqua di S. Montana* rises at the foot of the lava-current from Monte Marecocco, which forms the N.W. extremity of the island. Its temperature is 131°, and the ground around its source is so hot that it raises the thermometer in a few seconds to 122°. Near the small islet called *Capitello*, off the marina of Lacco and at *Mezzavia*, the sand on the sea-shore is sufficiently hot to raise the thermometer to 171°.

The road from Lacco passes over the lava-stream of Monte Marecocco, to (2 m.) *Forio* (6176), the residence of the larger Ischian proprietors, occupying a picturesque position on the W. coast.

At *Ceriglio*, one of the suburbs, in the Villa Paolone, is the *Acqua di Francesco I.* (113° Fahr.) with smell of chicken-broth. The *Acqua di Citara* rises 1 m. S. of Forio, in a sandy bay near the *Capo dell' Imperatore*. It varies in temperature from 115° to 140°.

The view from the church of *S. Francesco*, close to the sea, is very pretty. Striking inland, we reach (5 m.)

Panes, beautifully situated in the midst of vineyards on the S.W. slopes of Epomeo. The road now strikes up the hill and becomes little better than a very rough mountain-path. In 40 min. *Serrara* is reached; and 20 min. farther *Fontana*, whence Monte Epomeo may be ascended in an hour.

The road now descends S.E. to (40 min.)

Moropano. Below, but nearer *Serrara*, is the promontory of *Sant' Angelo*, crowned by the ruins of a tower. Near the head of the ravine, at a short distance from the bridge of Moropano, is the *Acqua di Nitroli*. It issues from the lava at a temperature of 86°, and contains a considerable quantity of bicarbonate of iron. In a ravine at a short distance from the Marina of

Maronti, is the *Acqua d'Olimitelle*, which contains a large proportion of the carbonates of soda, magnesia, and lime, the sulphate and muriate of soda, and a quantity of free carbonic acid gas. In the adjoining ravine of *Cavascura* is the *Acqua di Petrelles* (203° Fahr.). On the shore, near the Punta di *S. Angelo*, are several emanations of hot vapour, of such power that the sand in which they occur raises the thermometer to 212°. Farther on, at the little village from which they derive their name, are the *Stufe di Testaccio*.

20 min. S.E. of Maropano is *Barano*, whence a road leads across the island by Monte Rotaro to the Bagno di Casamicciola. Beyond, on the E., is the cone of *Monte di Vezza*, and between that and the town of Ischia the *Monte Campagnano*, from which an ancient stream of lava may be traced.

Passing through a narrow valley, the end of which is crossed by the aqueduct which conveys the water from Epomeo to Ischia, we reach (1 hr.)

Ischia (6497), the capital of the island and seat of a bishop. Its *Castle* (permission to enter to be obtained from the commandant), built by Alfonso I. of Aragon, stands on a lofty isolated rock of volcanic tufa and ashes. It rises out of the sea opposite the island of Vivara, and is connected with the mainland by a mole constructed on a narrow isthmus; the view from it is very fine. The town stretches along the coast from this mole as far as the Punta Molina, the termination in the sea of the lava-current of 1302.

The road which we now follow by the marina of Mandra crosses the trachyte current called the *Lava dell' Arso* (see above), which contains a large quantity of feldspar.

1 m. from Ischia is the

Bagno d'Ischia. This village has suffered much less from the earthquakes than many others, and if the traveller is determined to stay in Ischia this is the safest place. Ferdinand II. erected

a villa on the heights here, and reduced the small lake, supposed to have been a volcanic crater, into a refuge harbour, in which yachts of considerable draught of water can lie. Its situation is very beautiful; on one side of its shores is the only mineral bath establishment now existing on the island, and a modern church, above which rise the gardens of the once royal villa, now a Hospital for military officers. On the N.E. of this little harbour are the Punta di S. Pietro and the village of Bagno, consisting of a row of shops and fishermen's dwellings. The ascent to Monte Epomeo is easily made from hence by a path between the volcanic cones of Montagnone and Monte Rotaro. Two springs constitute the *Bagno d'Ischia*, under the names of the *Acqua della Fontana* (131°) and the *Acqua del Fornello* (138°). On the high ground above the lake is the fine extinct crater of *Montagnone*; and on the N.W. *Monte Taborre*, separated by a ravine from Monte Rotaro. On the shore at the E. base of the *Punta della Scrofa* is the *Acqua di Castiglione*. The sand on the shore near it is so hot that it raises the thermometer in a few minutes to 212°, and there is a hot spring in the sea itself at a short distance from the beach. The *Stufe di Castiglione*, situated on the hills above the baths, are vapour-baths which issue from orifices in the lava, at a temperature of 122° in the lower, and of 133° in the upper *stufa*. The *Stufe di Cacciuto* (160°) issue from the lava which flowed from Monte Taborre. The noise of the water boiling beneath the rocky surface may be distinctly heard. From the base of Monte Taborre the road descends to the *Marina* of Casamicciola, 2½ m. from the Port, or *Bagno d'Ischia*.

ROUTE 10.

NAPLES TO POZZUOLI. EXCURSION TO
BAIA, CAPO MISENO AND CUMÆ.

Miles. Stations.

- | | |
|---|----------------------|
| | Naples |
| 1 | Corso Vitt. Emanuele |
| 3 | Fuorigrotta |
| 5 | Agnano |
| 6 | Bagnoli |
| 8 | Pozzuoli |

Rly. in construction from Pozzuoli to Cumæ.

The rly. quits Naples from the *Montesanto* Stat. (D. 3, 4), and immediately enters a tunnel under the heights of San Martino and Castel S. Elmo. Emerging from this, it skirts the Corso Vittorio Emanuele for a short distance, and then pierces the hill of Posilipo by another tunnel. A steam tramway also runs to Posilipo, passing through the *Grotta Nuova di Pozzuoli*, 30 ft. wide and 36 ft. high, opened in 1885.

The following are the principal sights to the W. of Naples, divided into excursions of one day:—

1st day. Lago d'Agnano, Grotta del Care, and Astroni.

2nd day. Pozzuoli, Solfatara, Amphitheatre, and ruins of the Temple of Serapis.

3rd day. Arco Felice, where leave carriage, and ascend the Acropolis of Cumæ. Visit the tunnel leading from near Arco Felice to Lake Avernus; lunch at Lake Fusaro (excellent oysters). On the way home visit the Stufe di Nerone and Sibyl's Cave at Lake Avernus, returning to Naples via the Posilipo promontory.

4th day. Visit Baia, the Piscina.

Mirabilis, and Misenum, ascending the promontory for the *view, or if the water is calm, take a boat and row round it.

If one day only can be given to the Western excursion the following programme is recommended :—

Visit the Amphitheatre and Temple of Serapis at Pozzuoli ; drive on to Baia, see the ruins, then on to the Piscina Mirabilis, returning over the Posilipo promontory.

The volcanic region which lies between the Gulfs of Naples and of Gaeta, bounded on the E. by the promontory of Posilipo, is the "hallowed ground" of classical Italy. There is scarcely a spot in the whole district which is not identified with the poetical mythology of Greece, or associated with some name familiar in the history of Rome. Records also of the Phœnician colonisation of these coasts are preserved in the names of the cities, the lakes, the hills, the headlands, and the islands which lie beyond them.

The priesthood of the earliest Greek colonists took advantage of the mysterious terrors inspired by the volcanic phenomena, to engraft upon them the popular features of their mythology. Nothing was so calculated to excite the imagination of a poetical people as the craters of the Phlegmæan Fields. It was natural that the priests of Cumæ should invest them with a superstitious character, and that the poets should borrow their imagery from them. Regarding the subject in this light, we may recognise the sources of many of the fables enshrined in the poetry of Greece and Rome. The priests of Avernus, pronouncing their oracles from the caves and secret passages of the woods which clothed its banks, became the Cimmerians dwelling among the darkness of a sunless region. The contests of the first colonists for the possession of the soil, amidst the constant manifestations of volcanic action, suggested the idea of the giants warring against the gods. The convulsions of Ischia typified the struggles of Typhœus under the

rocks of Inarime ; the lakes, the forests, the caverns, the mephitic vapours, the nocturnal fires, and the subterranean murmurs of the continent supplied, in all their variety, the well-known features of the Grecian Hades. The craters of the district were peculiarly calculated to suggest the minuter features of the Greek Infernal Regions. The fountains of heated water would suggest the idea of the ever burning Phlegethon ; the smouldering fires of the semi-extinct craters would suggest the horrors of Tartarus ; the caves and tunnels of the mountains would represent the avenues of Orcus ; while the brighter scenes of natural beauty, made more beautiful by contrast, would inspire the idea of Elysium. Thus the external features of the country engrafted on historical traditions became the source of the most popular fables of antiquity.

The localities have retained their ancient names with scarcely any change, and will retain them for ever, associated with the legends of mythology, and the most glorious poetry which ever touched the human heart.

Independently of the charm with which fable and poetry have thus invested the district, every bay and promontory on the coast is crowded with reminiscences of the greatest names in Roman history. The masters of the world were here content to share the possession of a single acre ; the orators and philosophers sought the luxuries of a residence in scenes which combined the beauties of nature with the refinements of aristocratic life ; and the patrician matrons of the empire did not disdain to share in the dissipations of Baia. These sites call up recollections of Hannibal, Scipio, Lucullus, Marius, Sylla, Pompey, Cæsar, Brutus, Antony, Augustus, and Agrippa. And if we add to these the names of the men of letters whose memories still linger on the shores of Misenum and Posilipo, we shall have to associate with Homer and with Virgil those of Pindar, Cicero, Horace, Lucretius, Livy, the two Plinys, Martial, Seneca, Phædrus, Athenæus, Silus Italicus, and Statius. Last, but dearest to the Christian tra-

veller, is the remembrance of the great Apostle of the Gentiles, who finished at Puteoli his long and perilous voyage from Cæsarea, accompanied by St. Luke, by Aristarchus of Thessalonica, and by other prisoners whom Agrippa had sent with them to Rome under the care of the centurion Julius. At Puteoli, St. Paul was hospitably received by his countrymen belonging to the Tyrian quarter in that city, and remained with them a week before he went onwards to Rome.

Our way, as far as Bagnoli, is described in DRIVE 1 (Rte. 1).

Between Bagnoli and Pozzuoli there are evidences of the changes in the relative level of the sea and land on the shores of this bay. The ancient cliff, which is of the older stratified volcanic tufa, is now separated from the sea by a low strip of land, composed of submarine deposits, containing shells of species which still exist in the Mediterranean.

The road to Pozzuoli is interesting. Beyond Bagnoli it cuts through Monte Olibano, the *Opus Sævos* or barren mountain, composed of lava ejected by the ancient eruptions of the Solfatara. This mound is supposed to mark the site of the lost town of *Alliba*, probably covered by the eruption of 1198. The lava is extensively quarried here for building stone, giving employment to several hundred convicts. On the summit of the hill may be seen the specus or watercourse of the Julian Aqueduct, which traversed the mountain in its passage from Capodimonte to Misenum.

POZZUOLI (16,000). The guides are absolutely useless, and their "antiquities" are all manufactured in the town.

This episcopal city is situated on a point of land formed by the older tufa of the district, on the N. shore of the gulf. The earliest Cumanæ colonists called it *Puteoli*, a name subsequently changed into that of *Dicæarchia*, in

testimony, as Festus tells us, of the just principles of its government. About the year B.C. 200 the Romans made it the emporium of their eastern commerce, and restored the name of *Puteoli*. Cicero describes it as a little Rome, *pusilla Roma*, and in one of his epistles to Atticus, calls the neighbouring coast *Puteolana et Cumana regna*. Strabo describes it as being, in his time, a place of extensive commerce with Alexandria, a statement confirmed by numerous inscriptions discovered in the town, and relating to the merchants trading with Asia Minor, Syria, and Egypt. Two of these inscriptions are among the most important historical monuments found in Southern Italy. They are written in Greek capitals on two slabs, and are supposed to date from the reign of Marcus Aurelius. The first is a letter from "the Tyrians dwelling in Puteoli" to the senate and people of "Tyre, the metropolis of Phœnicia." The second is the senate's answer. The letter reminds the senate of the ancient superiority of the Tyrian station, or as we should now say the Tyrian *Factory* at Puteoli, to the other stations in the city, both in magnificence and magnitude.

During the period of the Roman rule the city was frequented by the patricians of the capital on account of its mineral waters. The existing ruins prove that the city must have extended at that period nearly to the Solfatara. This prosperity was arrested by the fall of the Roman Empire. With the loss of its commerce the city rapidly declined. In the 5th cent. it was plundered by Alaric, Genseric, and Totila; and what they spared was destroyed by earthquakes or submerged by the subsidence of the land. In the 9th the Dukes of Benevento reduced the city once more to ruin; in the 10th it was seized by the Saracens; in the 11th, it suffered from the eruption of the Solfatara; in the 15th it was damaged by the earthquake of 1456; in the 16th it was attacked by the Turks. But shortly before this last invasion, a more fatal enemy, the eruption which formed the Monte

Nuovo, had desolated the entire district, and the city, long infected with malaria in the summer season, had been abandoned by the bulk of its inhabitants. From this disaster Pozzuoli has never recovered. After the terror caused by the upheaval of Monte Nuovo had somewhat subsided, Don Pedro de Toledo, in order to encourage the inhabitants to return to the deserted site, built the fortified palace now used as the barracks, and employed the pupils of Raphael to decorate it with frescoes, in imitation of those which had just been discovered in the tombs of the Via Consularis. The viceroy also induced his friend, the great Andrea Doria, to occupy a villa in the town. But the results of these efforts were merely temporary, and the unhealthiness of the site, which had so fatally decimated the French army under D'Aubigny and Montpensier, deterred any attempt to revive Pozzuoli as a summer watering-place. Pozzuoli was the scene of the last debaucheries and miserable death of Sylla. In the 12th cent. King Roger, and in the 13th Frederick II., resided here for the benefit of the waters. In the 15th cent. the Duke de Montpensier, the viceroy of Charles VIII., died here after the capitulation of Atella, a prisoner on parole to Gonsalvo de Cordova (Oct. 5, 1495); and a few years afterwards his son was so overcome with grief at the sight of the tomb of his father, that he fell dead upon the spot.

The Cathedral, dedicated to S. Proculus, stands on the site of the Roman Temple erected and dedicated by L. Calpurnius to Augustus. The architect, as an inscription records, was L. Cocceius. The building still retains abundant evidence of its origin in its massive masonry of white marble, and in the 6 Corinthian columns built into one of the side walls. The remains of S. Proculus, and of two other saints, are here preserved, and are the objects of great veneration. Besides the Duke de Montpensier and his son, Pergolesi, the eminent musical composer (d. 1736), lies buried within its walls.

[S. Italy.]

The Piazza Maggiore contains a senatorial statue, bearing the name of Q. Flavius Mavortius Lollianus; it was found in 1704, without the head: the present one, although antique, is a recent addition. The modern statue records the public services of the Bishop de Leon y Cardenas, viceroy of Sicily under Philip III. The Piazza della Malva is supposed to occupy the site of the ancient quay.

The *Temple of Serapis is reached by a lane on the rt., at the W. extremity of the town, at the entrance of which is the inscription, "*Bagni e Tempio di Serapide*" (custode $\frac{1}{2}$ fr.). These ruins, though generally known as the Serapeon, are believed by many antiquaries to be those of a market place. Don Pedro de Toledo, who built a palace after the eruption, on what was probably the site of "the queen's house," made no attempt to uncover the ruins, which after his death were forgotten. The site became overgrown with trees and brushwood, so that in the last cent. the building was no longer to be seen. In 1750, when the Toledo Palace was converted into barracks, the upper parts of three columns were observed projecting above the soil, amidst the bushes which had so long concealed them. Charles III. gave orders that they should be disinterred. The result was the discovery of an edifice rich in marble decorations, and filled with such quantities of broken sculpture as to suggest the idea that it had been the general depository for the fragments and ruins of all the temples in the city when the heathen edifices were suppressed. The building consists of a quadrilateral atrium surrounded with chambers, and a circular temple in the centre. The court is 140 ft. long and 122 wide: the main entrance is in the S.W. side, which is next the sea, by a doorway of a central and 2 lateral passages, forming a sort of vestibule supported by six pilasters. The court was surrounded internally by a portico supported by 48 columns, partly of marble and partly granite, beneath which were 32 small chambers, of which 16 were entered from the court

and 16 from the outside, without any apparent communication with the interior. The remains of stairs prove that they had an upper story. The chambers in the angles of the N.E. side are twice the size of the others; they have channels in their walls for the passage of water, and are surrounded by marble seats supported by dolphins. When first discovered they were lined with marble. Between the two large chambers the wall of the building is recessed, so as to form a semicircular niche. In front of this was a pronaos of 6 Corinthian columns and 2 pilasters, which appear, from the broken sculpture found near them, to have supported a richly decorated frieze, and to have been the loftiest portion of the edifice. Three of these columns are still erect; each is cut out of a single block of cipolino, 40 ft. 3 in. high; one of them is cracked nearly in the centre, the other two are entire. The three others lie fallen in fragments on the ground. The court itself was paved with marble. Beneath it, at the depth of 6 ft., a more ancient pavement of mosaic has been discovered, with a channel underneath it for carrying off the water of the springs. In the middle of the court was a circular temple, elevated 3 ft. above the floor of the court, and surrounded by a peristyle of 16 Corinthian columns of African marble, which were removed to decorate the theatre at the palace of Caserta. Between the pedestals, which still remain, are small cylindrical vases, with spiral flutings, which are supposed to have been used to hold the lustral waters or the blood of the victims. It was entered by 4 flights of steps, facing the 4 sides of the building; two of them have bronze rings, for the purpose, it is supposed, of holding the animals used for the sacrifices. The pavement inclined towards the centre, where there was a perforated stone for carrying off the blood. In this area was found a rectangular altar, with a channel in the side for the same purpose. In front of the large columns of the pronaos were pedestals for statues, and smaller pedestals were placed between the columns of the portico. In the

semicircular niche was found the statue of Serapis, now in the Museum at Naples. From the slope immediately behind the temple is gained a very interesting view of the bay. The piers of Caligula's bridge are seen stretching from the town into the water. On the right stand the wooded Monte Barbaro and the barren Monte Nuovo. Beyond the latter, the Baths of Nero, and the town and castle of Baiae near the water's edge. Cape Misenum forms the extremity of the promontory over which are caught the hills of Ischia, including Mount Epomeo.

The *Physical Changes*, of which the ruin presents so remarkable a memorial, have been the subject of even more disputes than the architectural character of the edifice. The three cipollino columns of the pronaos present a history of these changes in characters which every one may read, and which no controversy can alter. This history comprises two distinct epochs, one of subsidence and submersion beneath the water of the sea, the other of elevation above its level. The lower portion of the columns, for about 12 ft. above the pedestals, has a smooth surface, but exhibiting at different heights distinct traces of ancient water marks. Above this portion, the columns for about 9 ft. are perforated with holes, drilled deep into their substance by the *lithodomus* (the *Modiola lithophaga* of Lamarck), a species of boring bivalve shell still existing in the neighbouring sea. The upper half of the columns is uninjured, except by exposure to the weather and by the action of the waves. There is no doubt that the coast of the Bay of Baiae has undergone alternate changes of subsidence and elevation from the date of the foundation of this building. When the mosaic pavement we have mentioned as existing 6 ft. beneath the present floor of the court was first formed, it is obvious that it must have been some feet above the level of the sea, a fact of which the existence of a channel beneath it for carrying off the water of the springs is an evidence. A subsidence must then have taken place,

which rendered it necessary to lay down the existing pavement at a higher level. The inscriptions we have noticed proved that the building was in use in the reign of Septimius Severus. In less than 100 years after the death of this emperor, the heathen temples were suppressed on the conversion of Constantine, and there is little doubt that it was then entirely abandoned. After this event, the subsidence must have continued by successive movements until the lower part of the columns was submerged, for the water-marks belong evidently to different levels. In the 12th cent. the eruption of the Solfatara appears to have filled the court to the height of 12 ft. with scorix and other ejected matter, which, as the ground sunk lower beneath the sea, preserved that portion of the columns from the action of the lithodomi. The subsidence continued until the columns were submerged to the height of 9 ft. above this volcanic deposit, and in that state they must have remained exposed to the action of the sea-water for nearly three centuries and a half, while the upper half of the columns projected above the water. This is proved by the immense number, the large size, and the depth of the perforations bored by the lithodomi, the shells of which are still to be found at the bottom of many of the cavities, together with others of existing species (chiefly a species of *arca*), which have concealed themselves in the same hollows. The date of the elevation which upheaved the building may with probability be assigned to the earthquakes which preceded and accompanied the formation of Monte Nuovo in 1538. From the middle of the last cent., or at least from 1780, it has been again slowly sinking. Scientific observations have assigned a rate of about a quarter of an inch a year, or 2 ft. in a century. Sir Charles Lyell considers that when the mosaic pavement was constructed, the floor of the building must have stood about 11½ ft. above the level of the sea, and that it had sunk about 19 ft. below that level before it was elevated by the eruption of Monte Nuovo. An interesting passage from

the Apocryphal Acts of Peter and Paul, dating apparently in the 9th cent., ascribes the sinking of Pozzuoli (thence called Pontiole) to a malediction of St. Paul, because the people of the town seized the ship-master and decapitated him by mistake for the Apostle. (See *Ante-Nicene Library*, vol. xvi., p. 257.) The pavement is now about 4 ft. below the level of the sea.

The **Mineral Waters** are supposed to have their sources in the Solfatara. They are three in number. The hot spring (106° Fahr.) is called the *Acqua dell' Antro*, because it issues from a small cavern. It is a bright, clear, and copious stream. It contains carbonates of soda, lime, magnesia, and iron, sulphates of soda and lime, and muriates of soda, lime, magnesia, and alumina; carbonate of soda is in excess. It is in great repute, both for internal and external maladies. Internally it is used with advantage in dyspepsia, gout, and visceral obstructions; externally, in rheumatic affections, scrofula, and diseases of the skin. The cold springs, *Acqua de' Lipposi*, and *Acqua Media*, contain very nearly the same materials as the *Acqua dell' Antro*, with carbonic acid gas; but in consequence of their lower temperature, they are not so much used. The *Acqua de' Lipposi* is used in affections of the eyes. The *Acqua Media* has some analogy with that of Seltzer.

The **Mole of Pozzuoli**, called by Seneca *Pilæ*, and by Suetonius *Moles Puteolanzæ*, is an interesting example of a pier built on what was called the Greek principle, —a series of piles of massive masonry, connected by arches which sufficed to break the force of the waves, while they prevented the accumulation of sand inside. It is supposed that there were originally 25 piles, sustaining 24 arches, with a lighthouse at the extremity. Only 13 piles are now above water; 3 others are visible beneath it. They are built of brick faced with stone, and are firmly held together by a cement partly composed of volcanic sand, extolled by Vitruvius and by Strabo for its power of hardening under water

and known under the modern name of *puzzolana*. The date of the construction of this mole is not known, but it was certainly anterior to the 2nd cent., as an inscription fished up from the sea in 1575, and preserved over the city gate, records its restoration by Antoninus Pius, in accordance with a promise made by Hadrian. This mole is called the **Ponte di Caligola**, from an erroneous impression that it was connected with the bridge of boats, attached, as Suetonius expresses it, *ad Puteolanas Moles*, for the purpose of forming a continuation of the Via Puteolana across the bay to Baiae. To construct this bridge Caligula seized every vessel he could find in all the ports of Italy, so that the peninsula was thereby reduced to a state of famine for want of ships to import corn for the sustenance of the people. Suetonius describes the drunken orgies, the cruelty, and the pomp with which the bridge was inaugurated :—the ludicrous processions in which Caligula traversed it, one day on horseback, wearing the cuirass of Alexander, and the next day in a biga, bearing before him the young Darius, whom the Parthians had placed in his power as a hostage. In spite, however, of this display, the bridge appears to have been a temporary structure, which probably did not survive the tyrant who constructed it. The piles of the Mole exhibit also alternations of subsidence beneath the level of the sea and of subsequent elevation above it.

The so-called **Temple of Neptune** is a mass of building on the shore W. of the Serapeon, now under water, with the upper portions of the columns just visible at the surface. If the name be correctly given to this ruin, it was the Temple in which Augustus sacrificed B.C. 31, before he sailed on the expedition to Greece which ended in the battle of Actium. In the vicinity is the

Temple of the Nymphs, another building under water, but the name is conjectural. Several columns of granite, giallo antico, and other marbles,

statues, lustral vases, and sculptured remains, have been recovered from the ruins.

A little further on are a few detached fragments, partly covered by the sea, which there are good reasons for regarding as the ruins of Cicero's **Villa Puteolana**. Pliny tells us that the villa was situated on the seashore between Puteoli and Avernus, that it was admired for its portico and its woods, that Cicero called it the Academy, after the example of that at Athens, and wrote here the *Academicæ* and the *De Fato*. He says that after Cicero's death a warm spring burst forth in the basement of the building, the waters of which possessed extraordinary virtues in diseases of the eye. Cicero in several of his letters speaks with delight of his two villas, the Cumæan situated on the hills, and the Puteolan with its walks along the shore. Besides these two, the wealthy orator had others as Pompeii, Arpinas, Tusculum, Antium, and Formiæ. At the Villa Puteolana he once entertained Julius Caesar. Ælius Spartianus tells us that Hadrina, who died at Baie A.D. 138, was buried in Cicero's Villa at Puteoli, and that Antoninus erected a Temple on the spot. In this temporary sepulchre the body is supposed to have remained until the mausoleum at Rome was ready for its reception.

N.E. of the Serapeon is the **Temple of Diana**; it appears to have been square externally and round internally, and resembles the hall of a bath. Near it, and probably forming part of the same establishment, are some massive walls of reticulated brickwork, divided into parallel chambers with niches for statues. This ruin has been sometimes called the **Temple of Neptune**. Other baths and warm springs have been found in the grounds of the *Villa Cardito*, which is celebrated for the beauty of its site. The *Piscina*, commonly called the *Labyrinth*, situated in the *Villa Lusciano*, is supposed to have been used either for collecting the rain-water from the Amphitheatre, or for holding the water

for the Naumachia. The **Piscina Grande**, with a vaulted roof resting on three rows of piers, 10 in each, is of great size and solidity, and is still used as a reservoir. Near it are seen the remains of the branch which diverged to Puteoli from the Julian aqueduct in its passage from Posilipo to Misenum. The ancient tunnel in the mountain, by which the town derives its present supply of water, was restored by Don Pedro de Toledo. This aqueduct dates from the time of Hannibal, who was sent with Fabius to found a colony here, and defend the ancient city of Dicaearchia against the Carthaginians. For want of water to supply the troops, a number of wells (*pozzi*) were dug in the open country, and these united formed the existing aqueduct, and gave to the city the name of *Pozzuoli*. The hills in the neighbourhood are covered with ruins of baths and minor edifices.

Following the same road we reach the

***Amphitheatre** (entrance 1 fr., free on Sundays), the most perfect of the existing ruins, though much injured by time and spoliation. It is built on three rows of arches, the first composed of large blocks of masonry, the others of reticulated brickwork. An outer portico surrounded the entire building. There were two principal entrances at the extremities, approached by a triple row of arcaded porticos covered with marble. Large broad staircases led to the different floors. Internally the *cavea* had four ranges of seats, divided by flights of stairs into several *cunei*. The appropriation of these ranges of seats to the different classes of spectators is supposed to have been first introduced in this building, for Suetonius states that it was in consequence of an insult offered to a Roman senator, whose rank was not recognised in the crowd at the Puteolan games, that Augustus published a law regulating the seats in the theatres. The seat for the emperor has large Corinthian columns of black marble. The researches begun in 1838 brought to light subterranean works

of vast extent lighted by apertures. They appear to have been made after the abolition of the Naumachia, and it would seem that originally the Amphitheatre was a large tank constructed for these seafights and adapted subsequently for gladiatorial exhibitions. Connected with them are the dens for the animals, built of the most solid masonry. In the podium or parapet of the arena are several doors communicating by stairs with the subterranean chambers. Numerous lamps, fragments of columns, and architectural ornaments of considerable taste were discovered during the excavations. The dimensions of the amphitheatre are 480 ft. in the major axis of the ellipse, and 382 in the minor. The length of the arena is 336 ft., the width is 138 ft. The building is therefore larger than that of Pompeii, and smaller than that of Capua, which it resembles in its substructions. Nero entertained Tiridates, king of Armenia, with a display of both spectacles within its walls; and Dion Cassius relates how the emperor astonished the Asiatic monarch by descending himself into the arena, where he killed several wild beasts, and transfixed two bulls with the same javelin. In the reign of Diocletian, S. Januarius and his companions are said to have been exposed here, without injury, to the fury of the wild animals, and to have been afterwards imprisoned in the building, before they were removed to the scene of their martyrdom near the Solfatara. Two of the chambers under the arcade are supposed to have been their prison, and have been consecrated as a chapel under the name of the *Carceri di S. Gennaro*. From the upper part of the amphitheatre there is a *magnificent view, including the Arco Felice.

Above the amphitheatre are the ruins of a

Theatre, covered with trees and vines. The principal portions now visible are the rows of arches which mark the two stories of the building, some corridors, the entrances below the vaults which sustained the seats, and a portico.

Proceeding along the *Via Cumana* we find an extensive ruin, which is supposed to mark the site of the *Circus*, or that of the ancient *Stadium*.

The three Roman roads which connected Puteoli with Capua, Naples, and Cumæ, are bordered with interesting **Tombs**. The *Via Campana*, which led to Capua, passed along the valley between Monte Barbaro and Astroni. The *Via Puteolana* or *Antiniana* led to Naples, and the *Via Cumana*, a branch of the *Via Domitiana*, to Cumæ. The tombs on the *Via Campana* commence near the church of the Nunziata, to the l. from the amphitheatre. They are chiefly columbaria, and are remarkable for their interior decorations, and for the objects which have been found in them. At present some are externally little more than masses of brickwork; others are in the form of temples or towers, others are simple columns. One of them, opposite the little church of San Vito, is a large rectangular chamber, with a semicircular roof supported by two rows of pilasters in stucco. Another tomb is remarkable as having stairs leading to an upper floor, and vaulted roofs to each. All of them, however, are in a state of crumbling ruin. The ancient pavement of the road, still perfect in some places, is composed of massive rectangular blocks of lava, furrowed transversely, and the marks of chariot-wheels are still traceable. Along this road travelled St. Paul on his way from Puteoli to Rome.

The tombs of the *Via Puteolana*, to the rt. from the amphitheatre, which we now follow on our way to the Solfatara, though less numerous, have supplied the Museum at Naples with some very interesting objects. At the spot called La Vigna is a large sepulchral chamber, richly decorated internally; the walls are faced with marble, the vaulted roof and floor covered with mosaics of considerable elegance and *grace*, among which we recognise the *ship*, the *Nereid*, and the seahorse carrying the deceased to the regions of the blessed.

Continuing along this road we reach the

Cappuccini, or church of *San Gennaro*, erected in 1580 on the spot where S. Januarius is said to have suffered martyrdom A.D. 305. The stone on which he was beheaded is preserved in the chapel to the rt. on entering. It is let into the wall and protected by an iron grating. In the garden is the cistern, supported by arches resting on pilasters, to preserve the water from being contaminated by the gases emitted by the soil. The *view from the convent over the hills which bound the Gulf of Pozzuoli is very fine.

A short distance beyond the Cappuccini is the

***Solfatara**, a semi-extinct volcano, about midway between Pozzuoli and the Lake of Agnano (fee $\frac{1}{2}$ fr.). It is an oval but irregular plain, surrounded by broken hills of pumiceous tufa, the ancient walls of the crater. In the centre is a mass of trachyte, protruding through the stratified tufa. The hollow sound which the surface gives out when struck is attributed by geologists to the changed molecular condition of the soil. Steam and sulphurous gases are continually issuing from the crevices in the rocks, thence called *fumaroli*. Sulphur, alum, and sulphate of iron abound in the cracks and apertures of the rocks. Strabo, who describes the Solfatara under the name of the *Ἡφαίστρον Ἀγρόα*, the *Forum Vulcani*, mentions, on the authority of Pindar and Timæus, that in ancient times a communication was believed to exist between Ischia and the Phlegrean Fields; and it has frequently been observed that when Vesuvius is quiet, the Solfatara gives signs of activity by the emission of unusual volumes of smoke and vapour, and by internal noises. The only eruption from this crater of which we have any record, occurred in 1198. It poured forth the stream of lava which may be traced from the opening in the S.E. side of the crater to the sea, covering in its passage the ancient cemetery on the *Via Puteolana*. This lava decom-

poses into a kind of ochreous earth, which derives its yellow colour from oxide of iron, but becomes red on being burnt, and is then used as a pigment.

Monti Leucogei.—The hills on the E. of the Solfatara retain their ancient name of *Colles Leucogei*, derived from the white colour of the rocks at their surface, and from certain saline efflorescences. Pliny says that this powder was highly prized by the Romans, who used it for colouring grain.

The *Pisciarelli*, called by Pliny the *Fontes Leucogei*, are aluminous waters of a peculiar character, issuing from the foot of the Monte Siccio, which formed part of the ancient cone of the Solfatara. They gush out of the rock at the base of this hill in a ravine which lies between the Lake of Agnano and the Solfatara, from whose fiery abyss they evidently have their source. On approaching the rock, a noise of boiling water is heard deep-seated within the mountain, as if proceeding from the hollow caverns beneath. The water issues at a very high temperature, and is appropriately called by the peasantry the *Acqua della Bolla*. It contains sulphates of alum, of lime, and of iron, sulphureous acid, and sulphuretted hydrogen gas. Pliny describes it as beneficial in diseases of the eye. In modern times it has obtained a high reputation among the lower orders as a remedy for diseases of the skin.

From the *Pisciarelli* a path leads to the Lago d'Agnano, and thence to Astroni (see Naples, DRIVE 3).

[To the N.W. of the Solfatara are 2 small craters, *M. Cigliano* and *M. Campana*; and farther on again in the same direction is

Monte Barbaro, the *Mons Gaurus* of the ancients, and the loftiest volcanic cone of the district. It has a deep crater, about $3\frac{1}{2}$ m. in circumference, with an opening in the E. side, apparently enlarged by art. Not a trace of

lava is to be seen. The plain which forms the floor of the crater is of extraordinary fertility, and is entered by a break in the walls of the crater called *Porta di Campiglione*. The cone is covered on its outer slopes with vineyards, producing a strong red wine. The plain at the foot of this mountain was the scene of the first victory gained by the Romans over the Samnites, B.C. 340.]

Returning from the Solfatara to the W. end of Pozzuoli, we proceed along the coast, which here forms a long and regular curve, in which the traveller will have a good opportunity of examining the recent submarine deposits which separate the ancient line of coast from the sea. This tract, called *La Starza*, is broader than that on the coast of Bagnoli: it consists of vegetable soil of great fertility, resting on horizontal beds of ashes, pumice, lapilli, and argillaceous tufa, containing marine shells and fragments of masonry, and varying in height from 12 to 20 ft. above the level of the sea. Behind this level tract is the ancient cliff, now inland. 2 m. from Pozzuoli is

Monte Nuovo (460 ft.), a volcanic formation of comparatively recent date, the history of which has been recorded by four witnesses of the eruption, Marcantonio delli Falconi, Pietro Giacomo di Toledo, Simone Porzio, and Francesco di Nero. The accounts of the two former, now among the rarities of Italian literature, may be seen in the library of the British Museum. That of the third is scarce in its separate form under the title of *De Conflagratione Agri Puteolani*, but is included in the general collection of his works. That of the fourth will be found translated in the Quarterly Journal of the Geological Society. They confirm each other on all the material points of the eruption, with very slight discrepancies in the minutest details. It appears that from 1536 to 1538, the district W. of Naples was convulsed by frequent earthquakes. In September 1538 they succeeded each other with alarming rapidity; and on the day and night

of the 28th of the month, the district was convulsed by upwards of 20 shocks, which elevated the whole coast from Misenum to Coroglio so considerably that the sea is described as having retired to a distance of about 200 paces from the ancient coast-line, leaving large quantities of dead fish upon the strip of land thus upraised above the level of the sea. This was followed, on the 29th, by the emission of dense volumes of steam, charged with pumiceous ashes and lapilli, which condensed in the atmosphere and fell upon the surrounding country in showers of black mud, some of which was carried as far as Naples, deluging Pozzuoli as it passed. Early in the morning of the 30th, the mouth of the new crater ejected with a noise like thunder volleys of ashes and red-hot pumice. Two of the observers state that these stones were "larger than an ox," and that they were projected to the height of a mile and a half above the orifice, into which most of them fell back. The lighter ashes were thrown out in such quantities that they covered the whole country, and some were carried by the wind to a distance of more than 150 m. On the 3rd day the eruption ceased, having formed, by the accumulated ejections, a mountain about $1\frac{1}{2}$ m. in circumference, covering an entire village, baths, villas, and a canal, and filling up more than half of the Lago Lucrino. At the end of the 7th day the activity of the crater had expended itself, and the volcano has ever since remained quiescent. At the present time the mountain presents the appearance of a truncated cone, with a depression in the southern lip disclosing the upper part of the crater. Internally the crater is a continuous cavity, free from fissures and dykes, about $\frac{1}{2}$ m. in circumference and 420 ft. in depth—only 40 ft. less than the height of the cone.

At the foot of Monte Nuovo, on the approach from Pozzuoli, the road forks rt. to Cumæ, l. to Baiæ. Following the latter, we traverse the narrow strip of land separating the sea from the

Lake of Lucrinus, once so celebrated

for its oysters, but half-filled up by the eruption of Monte Nuovo, and now little better than a narrow marsh filled with reeds. Sufficient water however yet remains for the oyster culture, which has lately been revived. It was formerly protected from the sea by the *Via Herculeæ*, a broad mole or dyke which Hercules was said to have constructed for the purpose of carrying the oxen of Geryon across the marsh which in ancient times lay between it and the sea. The eruption of Monte Nuovo destroyed a considerable part of the dyke, but it may be traced under water at the present time for some distance. Near this submerged road may be seen also beneath the sea considerable remains of the quays built by Agrippa at the entrance of the Portus Julius. In place of the oysters commemorated by Cicero, and the mussels extolled by Horace (*Sat.* II. IV. 31), the lake now yields the sea-basse or *Spigola* (*Perca labrax*).

About $\frac{1}{2}$ m. N. lies the

Lake of Avernus, still retaining the name made familiar to us by the poetry of Greece and Rome. It is a circular basin, the centre of an old volcano, nearly 2 m. in circumference, 4 feet above the level of the sea, and 210 ft. deep, embosomed among hills on all sides except the S., where it is open to the Lucrine lake, and the Bay of Baiæ: its waters are supplied by sources from the bottom. It appears that from the earliest period of the Greek colonisation down to the time of Augustus, the basin of Avernus, though filled with water, still served as a channel for the escape of mephitic vapours, which were said to be so noxious as to render it impossible for birds to fly across it. Hence its Greek name *Αδρυος* was supposed to have been derived from *ἀ* and *δρυος*, the absence of birds; a circumstance commemorated by Lucretius (vi. 738), and by Virgil (*Æn.* vi. 239). At present water-fowl are seen upon it in winter, and its waters, which are fresh, contain tench and other fish.

The woods, the caverns, the passages

excavated in the mountains by the earliest inhabitants, and the volcanic action continually at work in the surrounding district, were all calculated to make the lake a scene of superstition, and to invest it with a supernatural character. We are told, also, that amidst these sunless retreats there lived a people called Cimmerii, a race which it is impossible to regard as a mere creation of the poets. That Homer was familiar with the natural phenomena of the locality, and with the superstitious use which was made of them by the Cumæan priests, is evident from the concluding portion of the 10th and the commencement of the 11th book of the Odyssey.

Virgil represents Æneas as entering by a cavern on this lake, under the guidance of the Sibyl, in his descent into the realm of spirits:—(*Æn.* vi. 237).

Hannibal, in B.C. 214, proceeded to the lake of Avernus to sacrifice to Pluto, or, as Livy insinuates, pretended to respect the *dira religio loci* while he reconnoitred the defences of, and tried to make an attack upon Puteoli. The engineering works of Agrippa, undertaken for the purpose of uniting Avernus and the Lucrine with the sea, dispelled the terrors with which poetry and fable had so long invested the lake. The forests were cut down and the ground was cleared. 20,000 slaves were employed to cut a canal through the tract which separated Avernus from Lucrinus, and another through the narrow sandy tongue which separated Lucrinus from the Bay of Baïæ. By these canals the waters of Avernus were reduced to the level of the sea, and the two lakes were converted into a port (*Portus Julius*), while the climate was rendered salubrious by the clearing of the woods. (*Georg.* ii. 161.)

The port was so large that the whole Roman fleet could manœuvre in its double basin. On these lakes Agrippa gave a representation of the battle of Actium, in the presence of Augustus. The canals and the piers at the entrance from the sea were in a perfect state at the commencement of the 19th cent.; but the eruption of Monte

Nuovo in 1538 destroyed the communication, and caused so great an alteration in the relative level of the sea and land that the port disappeared. The tract between the lakes is now overgrown with myrtles and brushwood; but in some places not covered with earth and sand, masses of masonry are visible, in which we still see the holes for the rings by which the ships were moored.

On the S. side of the lake are numerous grottos and cuttings in the cliff. One of them, the approach to which is covered with ivy, ferns, and brambles, is called the

Grotto of the Sibyl (fee 1 fr.; torches, which are necessary, 1 fr.; bargain beforehand). There is little to be seen, and ladies especially may well omit the excursion. When Agrippa constructed the *Portus Julius*, he employed *Cocceius* to excavate two tunnels, to communicate between the new port and the cities of Cumæ and Baïæ. Virgil speaks of three caverns; the first, by which he makes the Sibyl conduct Æneas from Cumæ to the spot where he has to offer his sacrifice to the infernal deities; the second, which they traverse to reach the borders of the Acheron; the third, with its "hundred mouths," where the Sibyl pronounced her oracles. It is possible that the first two may have been suggested to the poet by the tunnels of Agrippa, the one leading from Cumæ to Avernus, the other from Avernus to Ducerinus. The *Grotta della Sibilla* is the tunnel which led from Avernus to the seashore on the road to Baïæ. The entrance leads, under a brick arch, into a long damp passage, which was lighted by vertical spiracula or air-holes. The tunnel is cut through a hill of tufa, and the sides and roof in many places have been strengthened with reticulated masonry and brickwork. About midway is a narrow passage on the rt. leading to a small square chamber called the Entrance to the Infernal Regions (*Fauces Orci*). Near this is another with traces of a mosaic pave-

ment, some vestiges of mosaics on the wall, and two recesses, the whole arrangement clearly proving that it was a warm bath. The floor is covered to the depth of a foot with tepid water, which springs out in one of the adjoining chambers. This is called the *Bath of the Sibyl*; the traveller is carried into it on the back of the guide. The second tunnel, called the *Grotta della Pace*, is in the cliff on the W. side of the lake. Its direction leaves no doubt that it was the ancient subterranean communication between the shores of the lake and Cumæ.

On the E. side of the lake is a conspicuous ruin, commonly called the *Temple of Apollo*, but which, from its general form and arrangement, probably served as *Baths*. It is very extensive, octangular externally and circular within, and about 100 feet in diameter. It has windows in the upper part, several chambers in the rear, and others at the side, one of which has a vaulted roof with a large aperture in the centre. In one of the rooms there is still a mineral spring called the *Acqua Capona*.

Returning to the high road, we reach, at a short distance beyond the Lucrine Lake, the

Bagni di Tritoli.—Their name is supposed to commemorate the reputation of the waters in the cure of tertian ague, *τερταῖος*. Only a part of the existing building is ancient. The principal hall has a vaulted roof 15 ft. high, with stucco ornaments. Close by this building, higher up the side of the hill, approached by a path, are the

Stufe di Nerone.—A long, narrow, and dark passage, excavated in the rock of the hillside, at least as ancient as Roman times, leads down to these springs, which rise from several deep wells at a temperature of 182° Fahr. *They were in great repute with the Romans.*

Adm. $\frac{1}{2}$ fr.; eggs may also be boiled here (1 fr.); but the gallery is dis-

agreeably hot, and a visit is hardly worth the trouble.

Numerous remains of ancient buildings may be seen on the hill to the rt. as we approach

Baja, the ancient *Baiæ*, so justly praised by Horace (*Ep.* i. i. 83) for its situation. Nothing can be more beautiful than the first view of the bay from this side. The hills which bound the gulf on the W., and terminate in the promontory of Misenum, descend into the sea in escarpments, on the extreme point of one of which the Castle of Baiæ towers above the beach. When the patricians of Rome crowded to these shores, and every nook had been appropriated for the erection of their villas, it became necessary to supply the deficiency of room upon the land by building into the sea itself. (Hor. *Od.* ii. xviii. 17.)

Examining the coast from a boat, we shall see many ruins beneath the water; and in one place we pass over a paved road which advances more than 200 ft. into the sea.

The whole range of hills inclosing the bay, to their very summit, are covered with crumbling walls, subterranean passages and chambers, masses of brick-work, mosaic pavements, and ruins of every variety and description, partly overgrown by brushwood. These ruins have never been properly examined, for the reason that the place having been subjected to a gradual decadence, nothing of value was left in any of the houses, and excavations there would consequently prove commercially unremunerative. We find no mention of Baiæ in early times, though in the reign of Tiberius it was the most flourishing watering-place in Italy; but at every period of its connection with Rome, from the time of the Republic to the fall of the Empire, it was pre-eminent among the Italian cities for the dissoluteness of its morals. Clodius reproved Cicero for his attachment to so depraved a spot; and Cicero himself, in his oration for Cælius (xv. 35), describes it in terms which attest the justice of the reproof.

Seneca calls it the *deversorium*, or "lodging-house" of vices; and Propertius warns Cinthia of the perils which it presents, and urges her to fly from the temptation. Suetonius, in his life of Nero, gives an account of the dancing-girls, who derived from the city the name of *Ambubajæ*, and of whose midnight orgies the caves along the shore were the unhallowed sites. Martial describes the Roman matrons as arriving at Baïæ with the reputation of Penelope and leaving it with that of Helen—*Penelope venit, abit Helene*. Cassiodorus has preserved a letter of Alaric, which shows that Baïæ maintained this character in the 5th cent.; and even in the 15th Pontanus tells us that, when the ladies of Naples resorted to it as a watering-place, it was the ruin of old and young.

The young and deeply mourned Marcellus died here, and Baïæ and the neighbouring places are mentioned by Propertius in the lines which he wrote on his death. (III. 18.) The *Villa of Piso*, at Baïæ, was the scene of the celebrated conspiracy against Nero in which Seneca and Lucan took part. Hadrian visited the place for its mineral waters, but, as they failed to give him any relief, he starved himself to death, and desired to have it recorded on his tomb that the doctors had killed him. His Adieu to his Soul, *Animula vagula, blandula*—familiar to every scholar—was written at Baïæ. After the fall of the Roman Empire Baïæ rapidly declined. In the 8th cent. it was ravaged by the Saracens, but it was still inhabited in the time of Petrarch and Boccaccio, and was the favourite watering-place of Queen Joanna, of Kings Ladislaus and Ferdinand I. of Aragon. At the commencement of the 16th cent., during the wars between Louis XII. of France and Ferdinand the Catholic, Baïæ was finally deserted by its inhabitants, who migrated to Naples. Don Pedro de Toledo, in erecting a castle on the promontory, on the site of one previously built by Alfonso II., destroyed everything in the deserted city which he could make

available as building materials. For the convenience of the shipping there is a small lighthouse on the point below the castle.

There are three large ruined buildings, which have been called temples, but which evidently formed the halls of magnificent public baths. On the rt., in a vineyard before reaching the osteria, is the so-called **Temple of Mercury** (small fee), named by the peasantry *il Truglio* (trough), a large circular chamber with a vaulted roof, having a circular aperture in the centre for the admission of light, and square holes in other parts of the vaults for the regulation of the temperature. In the walls are four large arched niches. The remains of conduits and channels for water found among the foundations leave little doubt that it was a bath. In construction it is a whispering chamber, and produces a remarkable echo. About 100 yards beyond the osteria, on the l. near the small modern harbour, is the so-called **Temple of Venus**, an octagonal hall externally, having at the angles coupled pilasters, which still contain the terracotta tubes for the passage of the water. The interior is circular, with eight windows and niches. Three chambers beneath the floor were probably the bath-rooms. One of these apartments is lighted by a square aperture in the roof. In the rear of the building are the remains of stairs, showing that it had a second story. The third hall, in a vineyard to the rt., is the so-called **Temple of Diana** (small fee), an octagonal building of great size, of which a considerable portion of the walls and vaulted roof have disappeared. The interior was circular, with four niches in the sides. The remains of an aqueduct, a caldarium, and subterranean galleries, sufficiently show the character of the ruin.

Boat from Baïæ to the Cento Camerelle, Piscina Mirabilis, and Miseno, 3 to 4 fr., all accessible by carriage.

Continuing along the side of the bay, the road slightly ascends, passing on the l. the Castle of Baja, built by

Pedro de Toledo, and reaches, in about $\frac{1}{2}$ hr.,

Bacoli, near the site of *Bauli*, which was lower down, close to the shore (Sil. Ital. XII. 156).

On the coast below this village, to the l., is the so-called **Tomb of Agrippina**, a semicircular corridor with a vaulted roof and four large niches in its outer wall, and a long passage which runs back into the hill. The remains of steps and the outer wall in the ground above the corridor, for the support of the seats, prove that the building is a portion of a small Theatre.

Near the remains are some very extensive ruins, which have been identified, with considerable probability, with the **Villa of Hortensius**. They must be examined in a boat, being now for the most part under water, as are also the spacious chambers supposed to be the ponds of his *murænæ* (lampreys) which were celebrated by Cicero, Pliny the naturalist, and Varro. In this villa Nero is supposed to have plotted the death of his mother. When the attempt to drown her, in her passage from Bauli to Baiæ, failed by her having been rescued by a small boat, she retired to her own villa near the Lucrine lake, where the matricide was committed on the same night as she lay in her bed (A.D. 59).

The **Villa of Julius Cæsar**, afterwards the property of Augustus, was the residence of Octavia, after the death of her second husband Mark Antony, and the scene of the death of her son, the young Marcellus. It was here that Virgil recited the memorable lines of the 6th Book of the *Æneid*, ending with *Tu Marcellus eris*, which have invested the memory of the young prince with eternal interest. It is impossible to identify the precise spot of this villa, but some antiquaries suppose it to be pointed out by the ruins now called the *Cento Camerelle*, or *Carceri di Nerone*, an extensive subterranean building of

reticulated masonry, the use of which has not been satisfactorily determined. It consists of a number of vaulted chambers, separated by pilasters, which, from their intricacy, have sometimes been called the *Labyrinth* (small fee).

About $\frac{1}{2}$ m. beyond Bacoli, on a hill to the l., is the

***Piscina Mirabilis** (fee $\frac{1}{2}$ fr.), a Roman reservoir, excavated in the massive tufa of the hill, for the preservation of the water brought by the Julian aqueduct from Serino in the *Principati Ultra*, a distance of about 50 m. It is in good preservation, firm and massive as on the day when it first supplied water to the Roman fleet 18 centuries ago. It is 220 ft. long and 83 ft. broad, with a vaulted roof of massive masonry, supported by 48 large cruciform pilasters, arranged in regular lines of 12 each, and forming 5 distinct galleries or elongated compartments. It is entered at the two extremities by stairs of 40 steps each, one of which has been repaired and made accessible. In the middle of the piscina is a depression, or sink, extending nearly from wall to wall, for collecting the sediment from the water. The roof is perforated by square apertures, which probably served for ventilating the interior. The walls and pilasters are covered with a calcareous deposit as high as the spring of the arches, produced from the water which contained it in solution. The traces of the Julian aqueduct entering the *Piscina Mirabilis* may be seen near to the entrance by which the visitor descends into it. It was probably placed on this hill in order to be near Misenum, which was a favourite rendezvous of the Roman fleet.

The narrow promontory which juts out beyond the *Piscina*, and forms the N. boundary of the harbour of Misenum, is called the **Punta di Pennata**. On it are certain ruins, which are supposed to mark the site of the **Villa of Cornelia**, the daughter of Scipio Africanus, and the mother of the Gracchi. This villa had belonged to Marius, whose heirs sold it to Cornelia

for 75,000 denarii (2422l.) She retired to it in her old age, to die, like her father, in voluntary exile. At her death it was purchased by Lucullus, who had another villa on the hill of Misenum. The *Punta di Pennata* was perforated by Augustus, or more probably by Agrippa, with two tunnels extending below the level of the sea, in order to create a current, and so prevent accumulations of sand at the mouth of the port. The entrance was protected by an open mole which rested on five piers, and was thrown out from the *Punta di Miseno* opposite the *Punta di Pennata*, the entrance being between the latter point and the last of these piers. Three piers may still be seen under water on the Misenum side of the opening into the *Mare Morto*.

The road from Bacoli crosses the causeway which separates the *Mare Morto* from the Bay of Miseno. The ancient **Port of Misenum**, of which the entrance has been described, was formed by Augustus, on the plans of Agrippa. It was designed to be the station of the Roman fleet in the Mediterranean, as Ravenna was in the Adriatic. It consisted of a triple basin, the first and second of which were separated by the point of land called the *Forno*, on the Misenum shore, which is perforated by tunnels for the passage of the currents; the third or inner basin is the **Mare Morto**, recently drained for sanitary reasons, and separated from the outer ones by a causeway. The *Portus Miseni* continued to be the principal naval arsenal of Rome down to the time of Titus, when the elder Pliny was admiral of the fleet.

Beyond the causeway which separates the present Bay of Miseno from the *Mare Morto*, after passing numerous reservoirs for obtaining salt by natural evaporation, we reach the

* **Capo Miseno**, which forms the W. boundary of the Gulf of Naples, and whose pyramidal form makes it so conspicuous an object from all parts of its shores. The promontory itself still justifies the prophecy of Virgil, in the passage which describes it as the burial-

place of the trumpeter of Hector and Æneas, and destined to retain its name to all ages:—

At plus Æneæ ingenti mole sepulcrum
Imponit, suasque arma viro, remunque, tubamque

Monte sub aereo, qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen.
Æn. vi. 232.

From a small cairn on the summit (300 ft.) may be gained the finest near * view of Naples and the surrounding islands.

The city of Misenum, although made a Roman colony by Augustus, must have been very small. The narrow limits of the locality, and the patrician villas which occupied so considerable a portion of it, must have barred its extension. It is probable that it was inhabited chiefly by the officers of the fleet, and consisted of the establishments of a naval arsenal. The little village of *Miseno*, or *Casaluce*, is supposed to occupy the site of the naval suburb. Some maintain that the ancient promontory of Misenum is the modern *Monte di Procida*, and that the considerable ruins which are still visible at the *Torre di Cappella*, on the road from the *Mare Morto* to Lake Fusaro, mark the situation of the principal edifices of the city. Wherever the city of Misenum may have stood, it appears from ecclesiastical records to have been tolerably perfect as late as the 9th cent., when it was the seat of a bishop in connection with Cumæ; in 836 it was sacked by the Lombards, and in 890 was utterly destroyed by the Saracens. The first of the existing ruins is

The **Theatre**, near the little point of land called *il Forno*. Of this building the greater part is buried beneath the soil, the only portions now visible being a corridor and the subterranean passage which communicated with the port, in order, perhaps, to give the sailors an easy access to the interior.

The **Villa of Lucullus**, placed by some antiquaries on high ground facing the promontory of Misenum (fine * view), and by others on the promontory itself.

became subsequently the *Villa Misennensis* of Tiberius, who died within its walls, suffocated by Macro, the captain of his prætorians. It was afterwards the residence of Nero.

The *Grotta Dragonara*, in the side of the promontory which faces the island of Procida, is a long subterranean and intricate passage, with a vaulted roof resting on 12 pilasters, and containing 5 galleries. On the extremity of the promontory is a lighthouse.

Returning to the foot of the promontory, we proceed W. along the long narrow strip of beach, which connects Misenum with the Monte di Procida, and separates the *Mare Morto* from the sea. It still bears, in the abbreviated form of *Miliscola*, or *Miniscola*, the ancient name of *Militis Schola*, the parade ground of the soldiers or marines of the Roman fleet. Boat to Procida, 2 fr.; to Casamicciola, 10 fr.

The *Monte di Procida*, at the extremity of this beach, is a noble headland of tufa, covered with the ruins of Roman villas, and clothed with vineyards. The extreme point of the headland on the S.W. is the Punta di Fumo. Off the W. point of the promontory is the rock of S. Martino. This district produced the celebrated Falernian wine.

Turning N. from the Miliscola, and skirting the inland shore of the *Mare Morto*, we reach the so-called

Elysian Fields, a flat richly cultivated tract covered with vineyards and gardens, lying between *Mare Morto*, *Lago del Fusaro*, *Monte dei Selvaticchi*, and *Monte di Procida*.

3 m. N. of the Miliscola is the *Lago del Fusaro*. Along the line of the ancient road which passes it, and runs thence to Cumæ, are the remains of numerous tombs, some of which are proved by inscriptions to be those of sailors. Some of the names which they record are Egyptian, some Greek, and some Pannonian. The names of the ships are also frequently met with. The place is now called the *Mercato di Sabato*; some of the tombs still retain their stucco ornaments.

The *Lago del Fusaro* is the *Palus Acherusia* of the poets. It is supposed to have been the port of Cumæ. Numerous remains of massive buildings, villas, and tombs, are still visible in its neighbourhood. At its S. extremity is a canal of Roman construction communicating with the sea, now known as the *Foce del Fusaro*, and beyond it is a smaller basin called the *Acqua Morta*. The lake is now famous for its oysters. 20 yds. from the shore is a Casino, built by Ferdinand I. The lake is the crater of an extinct volcano, which, in 1838, emitted such quantities of mephitic gas that the oysters were destroyed.

The *Torre di Gaveta*, on a point of land N. of the *Foce del Fusaro*, marks the site of the villa in which Servilius Vatia secluded himself to escape the perils which beset public life in Rome during the reign of Nero. The villa was celebrated for its caverns and fishponds. Its ruins attest the magnificence of its proportions, and the tranquil beauty of its site.

On the hills N.E. of the Lake of Fusaro, at a spot called *Lo Spalandrone*, are some ruined arches which are supposed to mark the site of the *Villa Cumana*, so often mentioned in the great orator's Letters to Atticus. It was in this villa that Hirtius and Pansa presented to Cicero the young Augustus on his arrival from school in Macedonia, which he had hastily quitted on hearing of the assassination of Julius Cæsar.

The road from the *Foce del Fusaro* to (3 m.) Cumæ follows the *Via Domitiana*. At the S. angle of the city walls it was joined by the *Via Cumana* from Puteoli. This latter road passed along the crest of hills which form the N. margin of the Lake of Avernus, and entered Cumæ by the *Arco Felice*. It is the direct road to the site of the ancient city from Naples and Pozzuoli.

CUMÆ occupies the summit of an isolated hill of trachytic tufa, which rises above a long line of level shore. This hill and the range of which it forms a part are the "sea-girt cliffs" of

Pindar (*Pyth.* E. 4). So far as the walls have been traced, the form of the city appears to have been that of an equilateral triangle. Strabo describes it as the most ancient of all the Italian and Sicilian cities. Dionysius of Halicarnassus says that it was celebrated for its riches, power, and possessions; and Livy records its impregnable position by sea and land. According to Strabo, it was a joint colony of the Chalcidians of Eubœa, and the Cymæans of Æolis (about B.C. 1050). Hence Cumæ was always called a Chalcidic or Eubœan city. Livy states that the colonists first settled at Ischia, but finding themselves disturbed by earthquakes removed to the mainland. The wealth and possessions of Cumæ may be inferred from the fact that its territory included both Puteoli and Misenum; the Gulf of Puteoli was called *Sinus Cumanus*, the shore of the Bay of Gaëta was called *Littus Chalcidicum*, the hills of the district the *Colles Eubœici*, and Naples and other cities in the South of Italy, and even Messina in Sicily, were reinforced by Cumæan colonies. Cumæ was the place of exile of Tarquinius Superbus, who here purchased of the Sibyl the three Sibylline books which the Romans preserved as their most precious relics for so many ages in the Capitol. He died here, according to Livy, B.C. 509. In the year 474 B.C. the Cumæans were at war with the Etruscans, who, with the assistance of their Umbrian allies, besieged the city by sea and land. The Cumæans obtained the aid of Hiero of Syracuse, who strengthened their fleet by a squadron of triremes. The hostile armaments met in the Gulf of Puteoli, where the Etruscan fleet was defeated. This naval victory is immortalised by Pindar in one of the finest passages of the first Pythian Ode.

The Samnites besieged Cumæ three years after they had taken Capua (B.C. 427), and having made themselves masters of the city, they settled there in large numbers. When Capua fell under the power of Rome, Cumæ became *subject to the same authority*. It was *raised to the rank of a Roman municipi-*

um, B.C. 337. The city became a prefecture B.C. 210, and was made a Roman colony by Augustus. Under the Empire it declined rapidly. In the reign of Nero it was the scene of the voluntary death of Petronius Arbiter.

After the fall of the Roman empire Cumæ was occupied by Totila, who repaired its walls. In the 8th cent. Romoaldus, Duke of Benevento, made himself master of the city. In the 9th it was sacked and burnt by the Saracens. In the 13th, having become a nest of pirates and robbers, the citizens of Naples and Aversa fitted out an expedition against them, and razed what then remained of the ancient city to the ground.

The ***Acropolis**, which commands a view reaching as far as Gaeta and Ponza, occupies a considerable elevation, of which all the sides have broken down except that on the S., by which we now ascend to it. The foundations of the walls may still be traced through their whole extent, with the situation of the only doorway which gave access to the fortress.

The **Sibyl's Cave**.—The hill of the Acropolis is perforated in all directions with galleries excavated in the tufa, one of which has been identified with the cavern of a hundred mouths, whence resounded "as many voices, echoing the oracles of the Sibyl" (*Æn.* vi. 41). The principal entrance is in the side of the hill facing the sea; but the passages to which it leads are mostly filled up. A flight of steps on the l. leads from what is now the largest cavern up to a dark small recess, which has no communication whatever with the upper part of the rock. One of the largest passages is supposed to lead in the direction of the Lago del Fusaro.

The confused and scattered ruins of various Temples now visible within the line of the city walls have suffered so much from depredations and neglect, that they are no longer definable. They are moreover mostly concealed by shrubs and vineyards. A short distance along the Via Domitiana beyond Cumæ, among the tombs which line the road

are the ruins of a house, to which has been given the fanciful name of the *Tomb of the Sibyl*.

The **Amphitheatre**, now covered with earth and trees, is an oval building, with remains of 21 rows of seats leading down to the arena.

The **Necropolis** is one of the most interesting ancient cemeteries in Southern Italy; it is situated in the plain extending on the N.W. and at the base of the rock of Cumæ. Considerable excavations were made, chiefly by the Count of Syracuse, from which resulted the discovery of several Greek tombs containing vases and other ornaments of a remote period. The site appears to have been at a subsequent date occupied by Roman sepulchres, some of which, discovered in 1883, are arched in form, and built of large blocks of tufa skilfully laid and carefully faced. They contained numerous bodies buried without coffins. The site of the excavation is near a farmhouse on the rt. of the Via Domitiana, in coming from Licola towards Fusaro, and the remains of some of the tombs which were above ground may still be seen in the vineyards. At the cross road where a footpath from the Arco Felice leads down to the back of the Acropolis is the **Tomba della Maschera di cera*, where headless bodies, with wax masks of their faces, were discovered by the Count of Syracuse. This tomb is in three stories, and is supposed to have been Christian, from the fact that coins of Domitian were found in it. The masks had been cast during life, as is proved by the inflated nostrils, and the victims were probably beheaded. Many fragments of Roman sepulchral decorations in marble may be seen scattered around. The tombs were constructed one above the other, forming three tiers, each being the work of a different period. The lowermost were excavated simply in the earth. When first opened they were found to contain skeletons, which *fell to dust on exposure to the air*. At the head and feet were vases in an *Egyptian style*, rings and fibulæ of

bronze, scarabæi, glass beads, and fragments of burnt wood. The tombs of the second range were formed of four slabs of tufa, covered often with three flat stones; but some have been found with sloping roofs, the stones meeting in the middle and giving the sepulchral chamber the appearance of a small house. Some of these sepulchral chambers contained two skeletons, but generally only one, with black painted vases of an archaic character, sometimes bearing black figures on a yellow ground, in which we trace Pelasgic art to its Egyptian origin. The Italo-Greek tombs, which formed the upper tier, were of the same character, but were distinguished by their superior style and greater elegance, by the richness of the funeral furniture, and by the use of gold and silver instead of bronze in the personal ornaments. In the ground near the surface of the Necropolis were found urns and vases containing the ashes of the Roman period. The first excavations were made by Charles III., when the numerous sepulchral objects now in the Museum at Naples were discovered. Among these were a metal mirror, three tesserae or dice, an iron *pulvinar* with ivory ornaments, two heads of horses of the same material, and two earthen lamps, which still rank among the most beautiful objects of their class in the Museum. In other tombs of the same period an immense number of valuable objects have been discovered, such as necklaces of gold beads and of terracotta gilt, gold rings with intaglios, gold astragali, cloth of gold, silver fibulæ, circular mirrors of silver, vessels of blue glass, ointment-pots, strigils, &c. In another was found the beautiful suit of Greek armour which passed from the collection of the Conte Milano into that of the Tower of London, where it is now in the hall of the horse-armoury.

N. of Cumæ the *Via Domitiana* leads to (6 m.) *Liternum*. It is bordered by tombs for a short distance after leaving the city, and in one place are the remains of a hemicycle, with seats, which was decorated with paintings. The

ancient pavement of massive blocks of tufa is still perfect in many parts.

The malarious **Lake of Licola**, which the road passes on the L., is supposed to have been part of the canal begun by Nero for the purpose of connecting Avernus with the Tiber.

The **Forest of Hamæ**, the *Trivis Lucus* of Virgil, is identified with a wood further on. The Campanians endeavoured to gain possession of Cumæ under the pretence of attending the solemnities in this sacred grove.

Liternum, a name imperishably associated with that of Scipio Africanus, is now represented by the Tower of *Patria*, situated near the bridge by which the Domitian Way crossed the canal connecting the ancient port, now called the *Lago di Patria*, with the sea. It was occupied (about 200 B.C.) by a Roman colony, subsequently increased by Augustus, in whose reign Agrippa enlarged and restored the port and its canal, now converted into a marshy lake. The city was destroyed by Genserik in 455, and not a trace remains of its ancient greatness. Scipio Africanus had here a villa, to which he retired when accused of extortion in the war against Antiochus. Here he died in voluntary exile, B.C. 184. After his death the Romans were anxious to obliterate the remembrance of their past injustice by lading his name and memory with honours. A tomb, surmounted by a statue, had been erected at Liternum on the spot where he was buried. It appears that the Romans were anxious to have it believed that the body had been removed from Liternum, and deposited in the sepulchre of the family at Rome, and this feeling was carried so far that Scipio was even reported to have died at Rome and to have been buried in the so-called tomb of the Scipios, just within the Porta di San Sebastiano. (See *Handbook for Rome*, Sect. III. § 22.) It is however tolerably certain that he was buried at Liternum. A constant tradition has lingered on the spot that the *Torre di [S. Italy.]*

Patria was built of the materials of the villa, and on the exact site of the tomb. The celebrated bust of Scipio, which bears the mark of his wound on the bald head, was found beneath the tower, and an ancient inscription with the word *PATRIA* built into its wall.

The **Lago di Patria** derives its waters from the *Clanivus*, a small sluggish stream now called the *Regi Lagni* (see *Acerra*, Rte. 1), which drains the plain of the Terra di Lavoro as far inland as Maddaloni, and falls into the sea between the Lake and the Volturno.

Beyond Patria the road traverses the Bosco di Varcaturo, the ancient *Sylva Gallinaria*, which still abounds with game as in ancient times. The whole of the flat sandy plain is covered with lentiscus and pine forests, which supplied the Roman fleet at Misenum with timber for their masts. The *Via Domitiana* crossed the Volturno near its mouth, and proceeding along the coast fell into the Appian near *Sinuessa*, the modern Mondragone (Rte. 12). The ancient pavement is still to be traced nearly the whole way from Castel Volturno to the latter place.

Returning to Cumæ, and proceeding on foot across the vineyards from the Acropolis of Cumæ, we reach in about a mile an ancient road, paved with blocks of lava, branching off to the rt. and leading to the tunnel called the *Grotta di Pietro della Pace*, from a Spaniard of that name who explored it in the 16th cent. (Adm. $\frac{1}{2}$ fr.). It is evidently one of the communications cut by Agrippa between Cumæ and Avernus. The pavement is covered with sand, and the roof consists mainly of brick masonry. It is passable on foot or in a carriage, but torches are required for the latter, and a bargain should be made before entering it. It may be used as a short cut to avoid passing over the same ground twice, but little is gained by traversing it. Its length is about $\frac{1}{2}$ m., and some large chambers and passages branching off exist along its course; its opening towards the E. may be seen on the W. shore of the Lake Avernus.

About 500 yards beyond the road leading to this tunnel is

The **Arco Felice**, a massive brick structure, situated in a deep cutting in the tufa hills. It is 60 ft. high to the summit, and is pierced by a single arch 18 ft. in width. Above are the remains of a channel supposed to be that of an aqueduct which was carried over it. The arch may also have served as a bridge uniting the two heights which were separated by the formation of the road. On either side of this road, which still retains many traces of its ancient pavement, are the remains of tombs, in some of which were found sarcophagi and stucco ornaments of great beauty.

A good carriage road leads from the Arco Felice to Fusaro, and thence to Baia, on the main road for Naples.

Steamers touch every week at Pisciotta, Diamante, Belvedere, Cetraro, Paola, Amantea, Pizzo, Tropea, Nicotera, and Gioia, on their way between Naples and Messina.

On leaving **Battipaglia** the rly. crosses the plain between the Tusciano and the *Sele*. This river, the *Silarus*, was celebrated in ancient times for its calcareous incrustations (SIL. ITAL. VIII. 582). The rly. crosses it just before reaching **Albanella**. On the plain between the Silarus and Pæstum Crassus defeated the army of Spartacus. To the l. is the former Royal Hunting-ground of *Persano*, backed by the range of *Monte Alburno*. The splendid forest is now in great part cut down, and the land used for breeding and rearing cavalry horses.

Further on, prettily placed on the hills to the E. is seen **Capaccio Vecchio**. Its ancient cathedral is almost the only building remaining. Higher up the hill is **Capaccio Nuovo**, a thriving village, to which the inhabitants removed as a healthier spot. Soon after we discover the Temples. The *Salso*, which formerly flowed by the walls of the city, is now choked with sand and calcareous deposits, and it overflows the plain, forming stagnant pools, the resort of herds of buffalos. A good deal of cotton is grown hereabouts, and the waste tract is becoming gradually reclaimed. The rly. now reaches **Pesto**.

The origin of **PÆSTUM**, or **POSEIDONIA** as it was called previous to the Roman conquest, has been attributed by some antiquaries to the Phœnicians, and to the Etruscans by others; while many have endeavoured to assign to it a more remote origin still. Yet the only historical account we have of its origin from Strabo is, that it was founded by a colony from Sybaris, probably when that city was in its highest prosperity. Strabo adds that it was originally close to the shore, whence it was afterwards removed more inland. Its foundation must have taken place at least B.C. 600, for it was a flourishing colony when the Phœnicians founded *Velia* in the

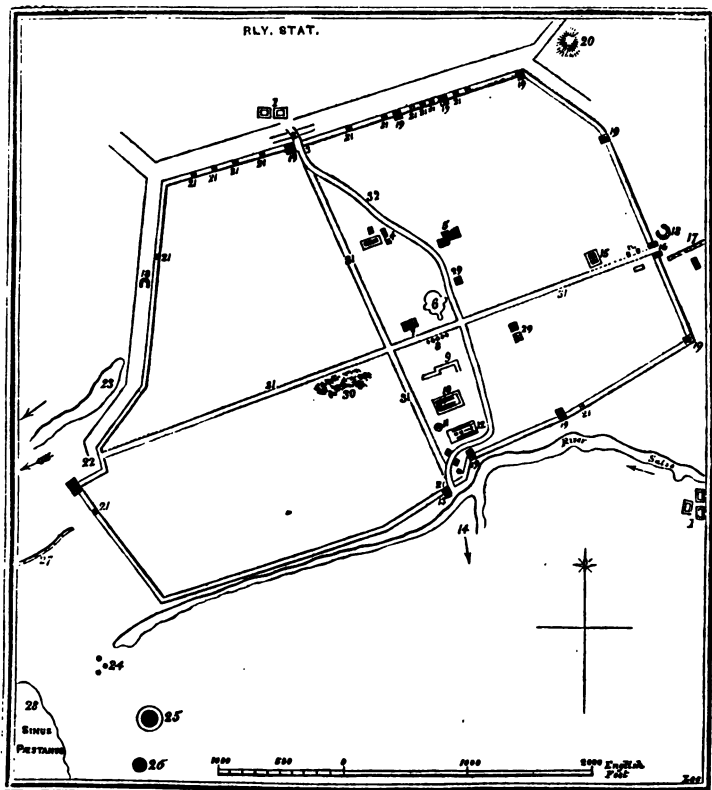
ROUTE 11.

BATTIPAGLIA TO PISCIOTTA, BY PÆSTUM.

Miles.	Stations.	Routes.
	Battipaglia . . .	25
4	S. Nicola Varco	
9	Albanella	
11	Capaccio	
13	Pesto	
17	Ogliastro	
19	Agropoli	
23	Torchiarà	
27	Rutino	
30	Omignano	
32	Castelnuovo Vallo	
34	Casallicchio	
38	Ascea	
43	Pisciotta	

Rly. in construction along the coast from Pisciotta to Gioia (Rte. 30).

Ground Plan of the Ruins of PAESTUM.



REFERENCES.

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| 1. Tombs. | 13. Basilica. | 22. Marine Gate. |
| 2. Bridge. | 14. Porta Justitia. | 23. Fons Lapata. |
| 3. Porta Anrea. | 15. Lucinella. | 24. Remains of Columns. |
| 4. Small Temple, supposed to be of Ceres or Vesta. | 16. Pyramidal edifice. | 25. Circular edifice and Travertine deposits. |
| 5. Modern Church. | 17. Gate of the Syren, from the sculptured figure of a Syren. | 26. Modern Tower. |
| 6. Amphitheatre. | 18. Aqueduct. | 27. Traces of an aqueduct. |
| 7. Supposed Temple of Peace. | 19. Cistern. | 28. Site of the Ancient Port. |
| 8. Short Columns. | 20. Ruined Towers along the City walls. | 29. Modern Farm Buildings. |
| 9. Forum Paestanum. | 21. Circular Mound. | 30. Travertine incrustations. |
| 10. Large Temple of Neptune. | 22. Secret Passages. | 31. Vestiges of the Ancient Streets. |
| 11. Circular excavation. | | 32. Modern Road. |

Circuit of the Walls, 4577 Yards.—Area within the Walls, 1,161,850 Square Yards.

reign of Cyrus, about 540 B.C., since Herodotus states that they employed a Poseidonian as the architect of their city. After the defeat of Pyrrhus, B.C. 273, Poseidonia shared the fate of all the possessions of the Lucanians, and became a Roman colony under the name of *Pæstum*. *Pæstum* soon declined in importance as a Roman colony. It is indeed scarcely mentioned from this period to the era of the Latin poets. In the time of Strabo the atmosphere was already contaminated by malaria, and, as the population diminished, the cultivated plain gradually became converted into marsh-lands. The fall of the Roman empire hastened the ruin of the city. It was one of the first cities in S. Italy which embraced Christianity. The Saracens destroyed it in the 9th cent. The few remaining inhabitants, accompanied by their bishop, took refuge in the hills, and there founded the town of Capaccio Vecchio. Since that time the site has remained deserted. The ruins were despoiled by Robert Guiscard in the 11th cent., to construct the Cathedral of Salerno. There is a custodian appointed by the authorities (1 fr.).

The **Ancient Walls** of the city, built of large masses of travertine, are still erect throughout their entire circumference. They form an irregular pentagon, 3 m. in circuit, and are in many places 12 ft. high. Remains of 8 towers and 4 gateways may be traced; the E. gateway is almost perfect, and its arch, nearly 50 ft. high, is entire. Upon its keystones are the vestiges of two reliefs, representing a syren and a dolphin. Some remains of the **Aqueduct** from the neighbouring mountains may be seen outside this gateway, with some fragments of the pavement of the streets. From the construction of the walls, and especially of the gateway, it is evident that they are much more recent than the temples. The Rly. Stat. is close to the N. gateway (3), outside which was a Necropolis, where several tombs containing Greek armour and vases have been discovered. One of the tombs had beautiful paintings on the walls, repre-

senting the departure of warriors, now in the Museum at Naples, but nothing else was found in it but the head of a spear.

THE **TEMPLES.—These magnificent ruins are, with the exception of those of Athens, the most striking existing records of the genius and taste which inspired the architects of Greece. It is remarkable that they are not even alluded to by any ancient writer, although they are doubtless the most venerable examples of classical architecture in Italy. The principal and most ancient is the central one of the three, known as the

Temple of Neptune (10).—Length of upper step of stylobate, 195 ft. 4 in.; breadth, 78 ft. 10 in.; height of columns, including capitals, 28 ft. 11 in.; diameter of columns at base, 6 ft. 10 in.; number of flutings, 24; entablature, 12 ft. 2 in. Cella: length, 90 ft.; breadth, 43 ft. 4 in. Columns of the cella: height, including capitals, 19 ft. 9 in.; diameter at base, 4 ft. 8 in.; number of flutings, lower range, 20; upper range, 16. This temple, which is coeval with the earliest period of the Grecian emigration to the South of Italy, "possesses," says Mr. Wilkins, "all the grand characteristics of that pre-eminent style of architecture. Solidity, combined with simplicity and grace, distinguish it from the other buildings. . . . Low columns with a great diminution of the shafts, bold projecting capitals, a massive entablature, and triglyphs placed at the angles of the Zoophorus, are strong presumptive proofs of its great antiquity; the shafts of the columns diminish in a straight line from the base to the top, although at first sight they have the appearance of swelling in the middle." This deception is caused by the decay of the stone in the lower part of the shafts. The temple of Neptune was hypæthral, or constructed with a cella open to the sky; not a single column is wanting, and the entablature and pediments are nearly entire. The building consists of two peristyles, separated by a wall; the outer peristyle has 6 columns in each

front, and 12 in each flank exclusive of those at the angles; upon these 36 columns rest an architrave and frieze. The stylobate is a parallelogram of 3 steps; 5 other steps gave access to the cella, the floor of which is nearly 5 feet above the level of that of the peristyles. Part of the wall of the pronaos, in which the staircase was inserted, is still traceable in the S.E. angle of the cella, which was separated into three divisions by stories of smaller columns divided by a simple architrave; all the columns of the lower file, 14 on each side, still remain, and 8 of the upper—5 on the S. and 3 on the N. side. The stone of which the temple is constructed is travertine, a calcareous deposit, which forms the surface of the plain: it is similar to the stone so generally used at Rome in the Coliseum, St. Peter's, &c., and is full of petrified reeds and other aquatic plants. From the appearance of several columns, the entire edifice was covered with stucco, and painted, by which the cavities of the stone were concealed.

The Basilica (12) is nearer to the S. gate and to the Silarus. Length of upper step of stylobate, 179 ft. 9 in.; breadth, 80 ft.; height of columns, including capitals, 21 ft.; diameter at base, 4 ft. 9 in.; number of flutings, 20.—This temple, mis-named the Basilica, is pseudo-dipteral (wanting the interior range of columns), and differs from every other building known, by having 9 columns in each front. Mr. Wilkins considers that this building is coeval with the Temple of Ceres; and that both exhibit a departure from the simple style of ancient architecture. The temple has a peristyle of 50 columns, having 9 in the fronts, and 16 in the flanks. The interior is divided into two parts by a range of columns parallel to the sides, of which only 3 remain: the first of these is supported by 2 steps, which have been considered conclusive evidence of the existence of a cella. Of the entablature, the architrave alone remains, with some small fragments of the frieze; the pediments have altogether disappeared. Among the peculiarities of this edifice it may be men-

tioned that the shafts of the columns diminish from base to top in a curve; the capitals differ from those of any known temple, both in the form of the ovolo and the necking below it; the lower part of the ovolo is generally ornamented with sculpture, and the antæ of the pronaos diminish like the columns, and have a singular projecting capital. The existence of a cella, and the division of the building into two parts, are regarded as satisfactory proofs that this edifice was neither a basilica nor an atrium, but a temple, dedicated probably to two divinities. This edifice is also built of travertine.

Temple of Vesta (4), sometimes called the *Temple of Ceres*. Length of the upper step of stylobate, 107 ft. 10 in.; breadth, 47 ft. 7 in.; height of columns, including capitals, 20 ft. 4 in.; diameter at base, 4 ft. 2 in.; number of flutings, 20; number of flutings in columns of pronaos, 24; supposed width of cella, 25 ft.—This is the smallest temple, and the nearest to the Salerno gate. It is hexastyle peripteral; the peristyle is composed of 34 columns, of which 6 are in the fronts and 11 in the flanks, exclusive of the angles. Of the entablature, the architrave alone is entire; the W. pediment remains, and part of the E., with a fragment of the frieze. Within the peristyle it seems to have contained an open vestibule, a cella, and a sanctuary. The shafts of the columns of the peristyle diminish in a straight line; the intervals are little more than a diameter; the mouldings of the upper part, and the triglyphs, with one exception in the centre of the E. front, have all disappeared in consequence of the scaling of the sandstone of which they are built. The columns of the vestibule differ from those of the peristyle in the number of their flutings, and by having circular bases; but nothing remains of them beyond the bases of 4, and a small portion of the shafts. The walls of the cella are destroyed.

"Approaching these temples from the solitary beach," says the author of '*Notes on Naples*,' "their huge dusky masses standing alone amidst their

mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural."

ROMAN REMAINS.—Between the Temples of Neptune and Vesta, there are traces of three later buildings: the eastern was an **Amphitheatre** (6), as its form indicates: the second is a pile of ruins, with a broken entablature, capitals, and pilasters, supposed to be the remains of a **Theatre**. A little W. of the Amphitheatre, marked by the inequality of the ground, are the ruins of another edifice, discovered in 1830, and supposed to have been a **Temple of Peace** (7).

Pæstum was celebrated by the Latin poets for the beauty and fragrance of its roses, which flowered twice in the year—(Virgil. *Georg.* iv. 116; Ovid. *Metam.* xv. 708. Propertius, *Eleg.* iv. 5, 59. Ausonius, *Idyll.* xiv.) These roses have disappeared; though a few plants may be found near the ruins of the temples, flowering regularly in May, which Mr. Hogg states agree best with the *Rosa Borveri*. (Linn. Tr. vol. xii.) The violets of Pæstum were also as celebrated as its roses. (Martial *Epigr.* Lib. ix. 27.) The acanthus grows luxuriantly within the precincts of the temples and around them.

The best idea of the imposing grandeur of the ruins will be gained from the town walls, along the top of which a walk should be taken, from the Porta Justitia (13) or S. gate, to the Porta Aurea (3) or N. gate, the one by which you enter from Salerno. The finest view of the temples is obtained from the first tower of the wall E. of the Porta Justitia.

On quitting Pæstum, the rly. leaves the hill-town of **Ogliastro** at some distance on the l., and proceeds to **Agropoli** (2217), a fishing town picturesquely situated in one of the inlets of the Gulf of Salerno. It was the retreat of the Saracens after they were defeated on the banks of the Garigliano. 10 m. S. of it, beyond **Castellabate** (4396), is the **Punta di Licosa**, the S. promontory of the Gulf of Salerno, the **Promontorium**

Posidium of the ancients. The line turns inland to avoid the rocky promontory, and runs S.E. to

Torchiera (1514). The country between Torchiera and Vallo is thickly interspersed with villages, and clothed with wood of oaks and chestnut-trees.

The rly. now threads the defiles of the *Montes Petilini*, to which Spartacus retreated after his defeat by Crassus, B.C. 71, passes the village of **Rutino**, and crosses the Alento, the ancient *Heles*, called a *nobilis amnis* by Cicero; it follows its l. bank for a short distance, and passes below **Sala di Gioi**. Near this is the *Monte della Stella*, supposed to mark the site of *Petilia*, the capital of Lucania: on the summit is a small chapel, and some ruins are still visible.

Vallo (5050), the chief town of the district, contains little to interest the traveller except the surrounding scenery, and the places of classical interest in the neighbourhood. About 2 m. from the mouth of the Alento, and 8 m. from Vallo, is a lofty insulated hill, surmounted by the mediæval castle of *Castellammare della Bruca*, supposed to mark the site of

Valia, a colony founded by the Phœceans after their evacuation of Corsica (B.C. 540). It was celebrated for the Eleatic school of philosophy, founded by Zeno, a disciple of Parmenides. After it became a Roman colony, Paulus Æmilius was sent there by his physicians, and derived great benefit from the air. Cicero frequently resided in it with his friends Trebatius and Talna; and Horace tells Numenius Vala that he was recommended by his physician Musa to visit it or Salerno for a complaint of his eyes. (*Epist.* l. xv.)

On the summit and declivity of the hill are extensive remains of walls, built of polygonal masses of stone at the base, and covered with superstructures of brick: many of the bricks bear Greek characters. Several Greek sepulchral inscriptions have been discovered. From Vallo the rly. turns S. towards the sea, which it reaches at

Ascea, and follows the coast-line thence to **Pisciotta**. Near this village is the so-called *Tomb of Palinurus*, the pilot of *Aeneas*. (Virg. *Æn.* vi. 380.)

6 m. inland is the village of **Centola** (2706), upon a hill between the sea and the valley of *La Molpa*.

The rivers *Molpa* and *Mingardo* fall into the sea on the E. side of the *Punta di Palinuro*. Not far from the *Molpa*, the ancient *Melfes*, are some ruins which are supposed to mark the site of a city founded by the Roman emigrants before they removed to *Amalfi*, the modern fishing village of *Palinuro*. Near it are two caverns, called *Le Grotte delle Osse*, from the number of bones which they contain, chiefly of animals.

20 m. beyond *Pisciotta* is the village of **Policastro** (4000), which gives its name to the Gulf. It was destroyed by Robert Guiscard in 1055, and has never recovered from the sack it sustained from *Barbarossa* in 1544. It is supposed to stand upon the site of the ancient *Buxentum*, a colony from *Rhegium* (B.C. 197), whose name is preserved by the *Basento*, a river that flows into the sea $\frac{1}{2}$ m. W. of that town. There are some antique marble columns sunk into the earth before the cathedral, and a few Latin inscriptions built into the wall of the bell-tower, bearing the names of *Germanicus*, son of *Tiberius*, and of *Julia* his daughter. 8 m. S.E. is **Sapri**, where several ruins and vestiges of a port are supposed to mark the site of the *Scidrus* of *Herodotus*, where the *Sybarites* settled after the destruction of their city (B.C. 510).

At **Sapri** the coast-line and the road trend S.E. through (40 m.) *Castrocuoco* (Rte. 27) to

50 m. **Scalea** (2825), picturesquely built in terraces, whence its name is supposed to have been derived, and surmounted by a ruined castle. 5 m. N., round the cape of *Scalea*, is the island of *Dino*, on which some ancient remains still exist. 10 m. S. of *Scalea* is **Diamante** (1839), known for its strong red wine, which is not

drinkable till it is at least 4 or 5 years old.

66 m. **Belvedere** (4858) stands on the slope of a hill commanding such an extensive view as to account for its name. From the summit of *La Montea*, a mountain 4 m. N.E. of the town, both the *Tyrrhenian* and the *Ionian* sea are visible.

75 m. **Cetraro** (6473) stands on a high hill overhanging the shore. The whole steep coast from here to *Paola* is dotted with country houses and villages, the most important of which is **Fuscaldo** (9403), crowned by a ruined castle of the *Spinelli*.

88 m. **Paola** (8468) is situated at a short distance from the shore, on the borders of a deep ravine which is crossed by a fine bridge. It is supposed to be the *Patycus* of the Greeks. It contains some good houses and a feudal castle, and, like the other towns on this coast, it has extensive silkworks. It is the birthplace (1416) of *S. Francesco di Paola*, founder of the Order of the *Minims*.

The rough road, now a mere bridle track, proceeds S. along the shore to

97 m. **Fiumefreddo** (4342), backed by the lofty peak of *Monte Cocuzzo* (5620 ft.), which is a conspicuous object from all parts of the coast. On the other side of it lies *Cosenza* (Rte. 29).

104 m. **Amantea** (4480), supposed to stand upon the site of *Clampetia*, a city of *Bruttium*, is memorable for the sieges it maintained against the French in 1806, when many of the small ports along this coast were occupied by the royalists, who were supplied with arms and ammunition by Sir *Sidney Smith*. The town and fortress are built on a high rock on the very margin of the sea; three sides of it are protected by the rocks, and the fourth by an old wall between two weak bastions.

The coast continues bold, but with scarcely any villages. S. of *Amantea* to *Capo Suveto*, the *Lampetæ* of *Lyca-*

phron, round which, 2 m. inland, we find

124 m. **Sta. Eufemia**, situated where the hilly country sinks into the plain. Half-way between Amantea and Capo Suvero is the *Savuto*, the *Ocinarus* of Lycophron, near whose l. bank, 2½ m. inland, is **Nocera**, the Bruttian *Nuceria*, of which there are some remains. (Rte. 29.)

In 1191, according to Roger de Hoveden, this line of coast was followed by *Richard Cœur-de-Lion* on his way to the Holy Land, to take part in the 3rd Crusade. Richard, on hearing that his fleet had reached Messina, started from Salerno, where he had been some time, and passing near Conza and Melfi, struck across country to Scalea, whence he followed the shore to **Sta. Eufemia** (Rte. 31).

ROUTE 12.

VELLETRI TO SPARANISE, BY TERRACINA AND GAETA.—CARRIAGE ROAD.

	Eng. M.
Cisterna	8
Torre Tre Ponti	17
Bocca di Fiume	24
Mesa	30
Ponte Maggiore	37
Terracina	45
Fondi	55
Itri	66
Formia (for Gaeta)	72
Garigliano	83
Sant'Agata	94
Cascano	98
Sparanise	105

This road, formerly the great highway between Rome and Naples, is now comparatively abandoned, though the interest of the country through which it passes yields to none in Italy. It follows nearly the exact line of the

old *Via Appia* made by Appius Claudius from Rome to Capua (B.C. 312).

Dil. to Terracina, 7 frs.; Formia, 6 frs.; Sparanise, 4 frs. Carriage from Formia to Gaeta and back, 2 or 3 frs. The landlord of the inn at Velletri will arrange for carriages at a fixed and reasonable tariff. Luncheon should be carried, and three days devoted to the journey, sleeping at Terracina and Formia. Velletri may be reached by an early train from Rome, and care should be taken to arrive at Sparanise in time for the last train to Naples. Rly. projected.

The traveller who may be disposed to follow this route from the gates of Rome itself is referred to the Excursions appended to the *Handbook of Rome*. He will leave the city by the Porta San Giovanni and the *Via Appia Nova*, which runs nearly parallel to the ancient *Via Appia* (on the rt.), but does not join it until it reaches *Le Frattocchie*, 11 m. from the city.†

It is scarcely possible to exaggerate the effect produced by the first two stages of this route. Setting classical enthusiasm aside, the most ordinary mind cannot be insensible to the impressions excited by the aspect of the desolate Campagna. As far as the eye can reach, the plain is covered with ruins, pre-eminent among which are the long lines of the Claudian and Anio Novus Aqueducts, spanning the dreary waste with their gigantic arches. These ruins appeal

† The stations on the *Via Appia*, as far as Capua, were—

Ad Nonam or M. P., ix.

Ariccia, vii., *Lariccio*.

Tres Tabernæ, xvii., near *Cisterna*.

Appii Forum, x., *Foro Appio*.

Ad Medias, ix., *Mesa*.

Tarracina, xi., *Terracina*.

Fundi, xiii., *Fondi*.

Formiæ, xlii., near *Formia*.

Minturnæ, ix., near *Ponte di Garigliano*.

Sinuessa, ix., *Mondragone*. From Sinuessa branched off the *Via Domitiana* leading to Naples, constructed by Domitian, passing by Litternum, xiv. (*Torre di Patria*), Cumæ, vi. (*Cuma*), Puteoli, iii. (*Pozzuoli*), Neapolis, x. (*Naples*).

Pons Campanus, ix.

Ad Octavum, ix.

Capua, viii., *Sta. Maria di Capua*, 3 m. beyond the modern Capua, the *Castellum* of the *Via Latina*.

more powerfully to the imagination than any other antiquities of Rome. Their construction bespeaks a grandeur of conception and of purpose, and the desolation of the scene is peculiarly in accordance with the reflections suggested by them.

At the 21st m. the post-road quits the Appian, and makes a *détour* of several miles to pass through Velletri, but it rejoins the ancient road two m. before reaching Cisterna, leaving on the rt. the picturesque heights of *Monte Giovi*, the ancient *Corioli*, which gave its name to Coriolanus, and of *Civita Lavinia*, the site of *Lanuvium*. Velletri (Rte. 1) is entered by a gateway built in 1573 from the designs of Vignola.

The carriage-road descends to the plain, passing through the extremity of the oak forests of Cisterna, once the favourite haunt of the notorious brigand Barbone. They form a valuable portion of a vast estate extending to the mountains, a feudal possession of the Caetani family. The forest on each side of the road has been cleared for a few hundred yards, to prevent the concealment of robbers. In this respect the route is now completely safe, though for sanitary reasons it is not recommended to English travellers between May and October.

Before reaching Cisterna branches of the Fosso delle Castelle, one of the affluents to the Astura, are crossed; and at the 31st m. from Rome some remains of an aqueduct may be seen on the rt., traversing the valley.

Cisterna (3012) stands on the last elevation above the Pontine Marshes. In the middle ages it was called *Cisterna Neronis*, a name derived perhaps from the works undertaken by Nero for extending the canal of the marshes. The town of *Uubrà*, whose inhabitants are called "little frogs" by Cicero, is believed to have stood in its vicinity, but Cisterna is supposed to have risen from the ruins of *Tres Tabernæ*. The greater part of the town is concealed from the road by the large mansion of the Caetani. On the other side of the piazza is a vast

store for grain grown in the adjacent country. Between Cisterna and Porto d'Anzio is *Campomorto*, the scene of the victory gained in 1482 by Roberto Malatesta and Girolamo Riario, the generals of Venice and the Pope, over the armies of Naples and Ferrara, commanded by Alfonso Duke of Calabria. It is now the centre of one of the largest cattle-farms of the Roman States, belonging to the Hospital of S. Spirito. There is a good view of *Norba* on the l., at the base of Monte Gorgoglione, all the way from Cisterna; and farther on of *Sermoneta*, an interesting town on the declivity of the Volscian Mountains, remarkable for its large baronial castle. Sermoneta was a feudal possession of the Caetani, to the head of which family it gives a ducal title. It can be most easily visited from Torre Tre Ponti, from which it is 5 m. distant.

The natives of these hills are sometimes called *Ciocciari*, from the *ciocia*, a sort of moccasin, or rustic buskin, worn by them instead of shoes.

Torre Tre Ponti, a solitary hovel, marking the site of *Tre pontium*,—the *Tripos* of the middle ages. $\frac{1}{2}$ m. beyond this the *Ninfa* is crossed by a Roman bridge, bearing on each parapet inscriptions recording its having been repaired by Trajan.

The Pontine Marshes, *Pomptinæ Paludes* (in Ital. *Paludi Pontine*), properly begin here. Their length, from Nettuno to Terracina, is 36 m.; their breadth, from the mountains to the sea, from 6 to 12 m. The extent of land recovered by the modern drainage may be estimated at 13,000 acres. Their least accessible swamps are tenanted by buffalos and wild fowl; and where they are traversed by the high road, a few solitary post-houses, whose inhabitants carry in their livid countenances the fatal evidence of malaria, are the only sign they give that man even exists within their limits. Pliny states that 24 cities were once to be found here; and we learn from Livy that the Pomptinus Ager was cultivated and portioned out to the Roman people

Of the 24 cities, several stood upon the mountains and on the coast, where their ruins are still traceable; so that Pliny's statement is not a proof that the plain was inhabited. There is, however, no question of the fact that Rome drew her supply of grain from the Volscian plain; and the principal plain in the territory of the Volsci being the marsh, there can be little doubt that the marshes in the early history of Rome were cultivated.

From the time of the censor Appius Claudius (B.C. 312) to the reigns of Trajan and Nerva, various attempts have been made to carry off the superfluous water which descends in torrents from the mountains during the rainy season; but the want of a sufficient fall between the marshes and the sea has always been a difficulty.

"The last undertaking of this nature, before the downfall of the Roman empire, was formed under the reign of Theodoric the Goth, by Cæcilius Decius, and apparently with good effect."—(Dr. Cramer.)

Boniface VIII., in the 13th cent., was the first pope who attempted to drain the marshes; Martin V. and Sixtus V. followed his example; but no substantial benefit was effected until the time of Pius VI., who restored the canal of Augustus under the name of the *Linea Pia*, and constructed the modern road. The expense of the works is said to have been 1,622,000 scudi (about 337,916*l.*); and the annual cost of keeping them up is estimated at 4000 scudi (844*l.*). For several miles of this route, the road of Pius VI. is constructed on the Appian. The tall elms on each side give it the appearance of an avenue, which continues for so many miles in a perfectly straight line that it produces a wearisome effect upon the traveller, which the occasional picturesque scenes on the mountains to the l. of the marshes are not sufficient to counteract. The road for a considerable distance skirts the *Canale della Botte*, the *Decennovium* of Procopius, originally made by Augustus, and memorable in the journey of Horace, who embarked upon it and proceeded in a boat to Terracina.

About midway between Torre Tre Ponti and Bocca di Fiume, the spot still called *Foro Appio* marks the site of *Forum Appii*, the station on the Appian Way between Tres Tabernæ and Terracina. It has a high interest for the Christian traveller, as the spot where St. Paul first met his countrymen from Rome (*Acts* xxviii. 14, 15). The road follows the canal all the way to the next station, 2 m. before reaching which a road branches off to the l. to

[*Sezze* (9367), one of the most conspicuous objects among the mountains on the l. of the road, occupying the site of the ancient Volscian town of *Setia*. It was the place where, from its strong position, the Carthaginian hostages given at the close of the second Punic war were confined. The old road from Rome to Naples passed at the foot of its steep hill. Here are the ruins of a building called the Temple of Saturn, and some remains of the ancient walls. Before ascending the hill to *Sezze*, the road continues along its base to

Piperno (5704), 7 m. farther. It preserves the name of *Præternum*, famous for its long struggles against Rome; but the ruins of the ancient city are 1 m. to the N., and in the plain, near the high road leading to Frosinone. Here Metabus tied his daughter Camilla to his spear, and flung her across the swollen river Amasenus while fleeing from the soldiers of Præternum (*Virg. Æn.* xi. 547); in remembrance of which tradition *Metabo* and *Camilla* are still common names among the peasantry. The plain of Piperno is situated in the midst of the Volscian Mountains, the pinnacles surrounding it being crowned with the picturesque castles and villages of Rocca Gorga, Maenza, Rocca Secca, and Prossedi. 3 m. further S. is the Cistercian monastery of *Fossanuova*, in which St. Thomas Aquinas died, on his way to the Council of Lyons in 1274. Its site may be seen from the high road in the valley through which descends the Amasenus.

5 m. beyond Fossanuova is *Sonnino*

(3368), the ancient *Summina*; and in a parallel valley, 6 m. from *Prossedi*, *San Lorenzo*—two villages celebrated for their picturesque female costumes, and notorious as the head-quarters of the most daring brigands of modern times, among whom was the notorious *Gasparone*.]

Returning to the high road, a raised embankment, in a perfectly straight line, leads to *Bocca di Fiume* and

Mesa, on or near the site of the station *Ad Medias*, between *Forum Appii* and *Tarracina*. On each side of the entrance to the post-house is an ancient milestone, with inscriptions of the 6th year of the reign of *Trajan*; and near it are the remains of a large ancient tomb, on a huge quadrangular base cased with large blocks of limestone brought from the neighbouring *Volscian* mountains. Thence to

Ponte Maggiore, soon after passing which, the streams of the *Ufente* and *Amaseno*, the ancient *Ufens* and *Amasenus*, are crossed near their junction beyond *Mesa* at the 68th mile.

The inscription relative to the works of *Theodoric* on these marshes, preserved at *Terracina*, was discovered here. A fine olive plantation on the declivity of the adjoining mountain forms a remarkable object from *Ponte Maggiore* on the l. The modern road leaves the line of the *Appian* at the base of the hill of *Terracina*, the latter running more to the l., and nearer the base of the mountain. A fragment of it may be seen in a stable nearly opposite to the inn.

TERRACINA (7376), was the *Anxur* of the *Volscians*, the *Trachina* of the *Greeks*, and the *Tarracina* of the *Romans*, who made it one of their naval stations. Its *Volscian* name was retained by the *Latin* poets, who frequently allude to the beauty of its position:

Millia tum pransi tria repimus; atque subimus
Impositum saxis late candentibus *Anxur*.

HOR., *Sat.* i. v. 25.

O nemus, O fontes, solidumque madentis arenæ
Littus, et aequoreis splendidus *Anxur* aquis.
MART. x. 51.

The town is picturesquely situated at the base of the extreme S. point of the *Volscian* mountains, which here advance so precipitously into the sea as to leave scarcely room for the passage of the road.

Its bishopric, now united to that of *Piperno* and *Sezze*, dates from the earliest ages of the Church; the first bishop, *S. Epaphroditus*, is said to have been a disciple of *St. Peter*, A.D. 46. The high road passes through only a portion of the town, which is situated chiefly on a steep elevation above it, crowned by an ancient monastery; and higher still are the ruins of the palace of *Theodoric*. Beyond the inn is the **Monte S. Angelo**, a detached mass of rock rising boldly above the road, a conspicuous and picturesque object, which forms so characteristic a feature in the scenery of *Terracina*. It was formerly inhabited by a hermit, whose cell may be seen one-third of the distance up its side. There are few places which present so many memorials of the nations and kingdoms which have successively exercised their influence on the destiny of *Italy*. The ruins which we find here recall the *Volscians*, the *Greeks*, the *Romans*, and the *Goths*; whose monuments still exist side by side with the works of the modern popes.

The ***Cathedral** is supposed to occupy the site of the temple of *Jupiter Anxur*. It has a good brick tower, with slender pointed arcades. The portico, which runs the whole length of the front, has *Ionic* columns and a curious mosaic frieze. In the nave are ancient columns of granite and cipollino. There is a baldacchino and two smaller canopies, a bishop's chair of white marble, pulpit of mosaic and porphyry slabs, and a good pavement. In the *Piazza* is the inscription relating to the attempts of *Theodoric* to restore the *Appian Way*. Above the town are considerable remains of *Pelagic* walls and some ancient reservoirs for water; but the most conspicuous and picturesque ruins

are those of the (1 hr.) ***Palace of Theodoric**, on the summit of the precipice. Besides the view, which is very beautiful, and extends over the whole expanse of the Pontine Marshes, and the coast as far as Ischia, the building itself is extremely interesting. One of its corridors is a tunnel of 70 yds., with a smaller one beside it of equal length, formed by the open arches of the buttresses. Near the path leading to it are ancient quarries on the side of the cliff, where there are several Roman inscriptions, left by the workmen in former days. The **ancient Port** is now nearly filled up with sand, but its massive mole, and the size of the basin, $\frac{3}{4}$ m. in circuit, still attest its importance as one of the principal naval stations of the Romans. The rings for mooring the vessels may still be seen in the S. angle of the harbour. The palace of Pius VI. is perhaps an appropriate memorial of the immense efforts made by that pope in draining the marshes. It commands one of the finest views on this coast of Italy. A new pier has been run out beyond the ancient port, which affords protection from westerly winds to the small vessels frequenting it. Terracina has a large and important settlement of convicts, by whom most of the recent harbour works have been constructed.

[The bold promontory of Circe, the *Promontorium Circeum* of the ancients, now **Monte Circeo**, is a perpendicular mass of limestone (1770 ft.), almost isolated at the extremity of the Pontine Marshes. The distance to San Felice by the road which runs close to the seashore is 10 m. There are few spots in this part of Italy which are more famous in ancient poetry than this promontory, regarded by the Romans as the fabulous island of Circe.

On the summit, which commands one of the most striking prospects in Italy, some ruins may still be traced, which are believed to be the remains of a Temple of the Sun, or, more probably, of the ancient citadel. The city of *Circaii*, one of those captured by *Coriolanus*, which was in existence in the time of Cicero and was the scene of the exile of Lepidus, is supposed to have

been situated either at *San Felice* on the S. side of the promontory, or in the neighbourhood of *Torre di Paola* on the W. Ruins are still visible at both places. From the agreeable position of this city near the sea, and the facilities it afforded for hunting the wild boar, it was the frequent residence of many eminent Romans. Polybius mentions his having often enjoyed the boar-hunt in its neighbourhood. It was one of the favourite retreats of Cicero, of Atticus, and, in later times, of Tiberius and Domitian. Among the Roman epicures it was famous for its oysters:—

Ostrea Circaei, Miseno oriuntur echini.

HOR. SAT. II. IV. 33.

A large cavern called the *Grotta della Maga* deserves a visit. It is celebrated for its stalactites.]

On leaving Terracina, the road, following the Appian, skirts the base of the mountains, which advance precipitously into the sea. This narrow pass is the *Lautula*, where a battle was fought between the Romans and the Samnites, B.C. 315; in the second Punic war, it was the stronghold of Fabius Maximus, who held the defile, and prevented the passage of Hannibal by the Appian. About $\frac{1}{2}$ m. to the l. on the slope of the hills is the *Retiro*, a convent of barefooted friars, supposed to stand on the site of a villa where the Emperor Galba was born. The **Lago di Fondi**, on the rt., is the *Lacus Fundanus*, or *Amyclanus*. The latter name was derived from the city of *Amyclæ*, which stood on the plain between the lake and the sea. Its foundation was ascribed to a band of Laconians, who, according to Pliny and Servius, were compelled to abandon it by swarms of serpents. On either side of the road, after leaving Terracina, may be seen the remains of numerous Roman tombs. The *Torre dell' Epitaffio* formerly marked the boundary of the Papal States.

About 4 m. from Terracina we reach the *Torre de' Confai*, or *La Portella*, from the arched gateway under which

the road passes, a small castle with bastions, formerly the frontier station of the kingdom of Italy. Beyond Portella, on the l., is the village of *Monticelli*, upon a height above. The province of the *Terra di Lavoro* is here entered, one of the most fertile districts of Southern Italy. Some remains of tombs skirting the Appian are seen on the l. before reaching the gate of

FONDI (8740), a dirty and miserable town, which retains the nearly unchanged name of *Fundi*, celebrated in Horace's Journey for the amusing importance assumed by the prætor:—

Fundos Aufidio Lusco prætore libenter
linquimus, insani ridentes præmia scribæ,
Prætextam, et latum clavum, prunæque
batillum. *Sat. i. 5. 34.*

The family of Livia, the wife of Augustus, came originally from Fundi.

The main street is built on the Appian Way, and some portions of its pavement have been preserved. The polygonal walls may also be traced for a considerable distance, especially on the rt. of the gate by which we enter the town. The mediæval walls, with round turrets at intervals, are highly picturesque. The Cathedral has a portal with lions and sculpture, a 12th cent. episcopal chair adorned with mosaics, some early paintings, and a good 15th cent. tomb. The church of *S. Maria* is in the Italian Gothic style, with some round arches. The interior has an old fresco, a mosaic pulpit, and a Madonna by *Silvestro dei Buoni* (1490). The cell in the Dominican convent in which St. Thomas Aquinas taught theology is now converted into a chapel. An orange-tree which he planted, and a well called after him, are also shown. The general appearance of Fondi, and the wild costume and sinister countenances of the inhabitants, confirm the ill repute it has borne for centuries, as a regular robbers'-nest. No two towns in Italy have contributed so many "heroes" to the army of brigands as Fondi and Itri. In the 16th cent. Ferdinand the Catholic bestowed the estate of Fondi, with the title of Count,

on Prospero Colonna. The widow of his kinsman Vespasiano Colonna was the Countess Giulie Gonzaga, whose beauty was so remarkable that its fame had reached even to the Turkish court. In 1534, while she was residing in the castle (now in ruins), Heyradin Barbarossa, brother of the famous pirate Aruch Barbarossa, the usurper of Algiers, landed on the coast during the night, and attempted to carry her off in order to present her to Soleiman II. The clamour of the Turks roused the countess in time to allow her to escape. She jumped from the window of her bedroom, and fled naked, in the dead of the night, to the mountains, where she concealed herself. Barbarossa, disappointed of his prize, sacked and destroyed the town, and carried off many prisoners. An inscription in the church records the event. The Turks again sacked the town in 1594.

The *Cæcubus ager*, one of the most celebrated wine countries of the Romans, seems to have been the low hilly tract from Fondi to Sperlonga, and bordering on the *Sinus Amyclæus*.—(Hor. *Od. i. 20.*)

The slopes of Monte Calvi and M. Furca, extending from Fondi to the sea, produce good wine even in our days. In the neighbourhood of the town are some interesting Roman ruins, a house built on a terrace of polygonal construction, and below it a mass of reticulated masonry, still bearing the name of *Varonianus*, its supposed owner.

On leaving Fondi the road for 4 m. traverses the plain, ascending gradually to the foot of the pass leading to Itri, winding up the mountains amidst scenes of a lovely aspect, which seem, by the natural formation of the country, peculiarly fitted to be the haunt of brigands. During the 16th cent. this pass was the head-quarters of Marco Sciarra, the famous captain of banditti who promised an escort and protection to Tasso. From the summit of the pass a descent of 1 m. leads to

Itri (6582), a miserable town, picturesquely placed on a lofty hill and

surmounted by a ruined castle. It was the birthplace of Michele Pezza, better known as *Fra Diavolo*, a nickname he earned by escaping pursuit for two years, whilst under sentence of decapitation, prior to his employment as a political agent. In 1799, he, with his band, held the passes from Portella to Mola di Gaeta, and his career was one continued series of wholesale murders. Both he and *Mammone*, another chief of brigands, notwithstanding their atrocities, were loaded with honours by the Royal family of Naples during the struggle of 1799. In 1806, *Fra Diavolo*, having landed from Sicily at Sperlonga, was encountered by a French detachment, and defeated. In the hope of finding a way of escape to Sicily, he remained with a small band for two months, wandering by night from forest to forest to evade his pursuers. At length, wounded and alone, and worn out by want and fatigue, he went disguised to seek repose and buy ointments at Baronisi, a village near Salerno, where, suspicion being raised, he was arrested, recognised, and condemned to death.

A good carriage-road leads N. from Itri to (30 m.) *Isoletta* (Rte. 1).

[About 3 hrs. W. of Itri, by a mountain path, is *Sperlonga* (1583), a fishing village on a sandy headland. It was anciently called *Spelunca*, from the numerous natural caverns in the rock. It was in one of these caverns that the Emperor Tiberius, who had here a villa, was saved by the physical strength of Sejanus from the death which the fall of the rocks at the entrance inflicted on his courtiers. This cavern is $\frac{1}{2}$ m. from the village, and has still remains of seats, divisions, and ornaments in stucco. The path that leads to it by the water-side is bordered with Roman remains. Sperlonga may also be reached by boat from (10 m.) Gaeta.]

On leaving Itri the road descends amidst vineyards and forest trees. As it approaches the coast the scenery

increases in beauty, and the classical interest becomes more absorbing. Shortly before reaching Formia the road opens upon the lovely bay of Gaeta, bounded on the S. by its headland, covered with bright battlements and villas. In the distance are Ischia and Procida; and further still we may descry the blue mountains which form the E. curve of the bay of Naples, and the well-known outline of Vesuvius. As we advance, a massive circular tower, in the midst of the vineyard on the rt., passes for the *TOMB OF CICERO*. It consists of two stories resting upon an immense square base, and is surmounted by a small lantern with windows. On the hill above the road some vestiges of foundations may still be traced which probably mark the site of the temple dedicated by Cicero to Apollo. The intervening space is now covered with wood and vineyards; and the locality answers so well to the description of Plutarch, that classical enthusiasm may be pardoned for accepting the tradition which supposes this tower to have been erected on the spot where the centurion overtook the litter in which the great orator was escaping to the sea-side, and where the champion of freedom fell beneath the sword of the tribune whose life he had saved by his defence. In spite of the apparent probabilities in favour of this building, antiquaries have suggested that the square ruins on the hill above the road are more probably the remains of the tomb. Tradition, however, often a better authority, has given this tower the name of *Torre di Cicerone*.

Formia, formerly called *Mola di Gaeta* (9151).

The suburb of *Castellone di Gaeta* is supposed to mark the site of *Formia*, the capital of the *Læstrygones*, and the well-known scene of the inhospitable reception of Ulysses. Some portions of its ancient walls and a gateway may still be traced. The wealthy family of *Mamurra*, who was himself a native of Formia, had engrossed so great a part of the locality, that Horace (who slept

there at the house of Murena, the brother of Lîcînia, whom Mécænas married) calls it the "city of the Mamurræ" (*Sat.* i. 5. 37). The line of coast from Castellone to Mola was lined with remains of extensive substructions, terraces, vaulted passages, baths, and grottoes, which appear to have belonged to different Roman villas. The greater part have been included in the gardens of the **Villa Caposele**, and may be visited by permission of the owner, Signor Rubini.

The grounds, which command a beautiful prospect, are filled with masses of reticulated masonry, supposed to have been the baths of Cicero's Villa, the favourite residence of the great orator, the scene of his political conferences with Pompey, and the calm retreat in which he enjoyed the society of Scipio and Lælius. Independently of these associations, the bay of Gaeta recalls the well-known descriptions of Homer, Virgil, and Horace. Local attachment has reconciled the scenery of Formia with that mentioned in the *Odyssey*, and even the fountain of *Ar-tacia*, where Ulysses met the daughter of Antiphates king of the Læstrygones, is identified with one still flowing. The vine of the neighbourhood, so celebrated by Horace, has not lost its reputation.—(*Od.* iii. 16.)

EXCURSION TO GAETA AND THE ISLANDS OF PONZA, PALMAROLA, &c.

A pleasant drive of 5 m. along the shores of the bay, which abound everywhere with the ruins of Roman villas, brings us to **GAETA**, the ancient *Caieta*. Before reaching it a long village, called the Borgo, extending along the beach, is traversed. The excursion may also be made in a rowing boat.

The town of **GAETA** (18,385) stands at the base of a rounded hill, and on a projecting headland, which advances into the sea and forms the N. end of the extensive bay anciently called the *Sinus Caietanus*, and still known as the *Golfo di Gaeta*. The W. side of the bay was

studded with Roman villas. Scipio Africanus and Lælius were in the habit of retiring there and amusing their leisure with picking up shells on the beach. The port and promontory, to which Virgil has given an immortal interest as the burial-place of the nurse of Æneas, are picturesque objects from all parts of the surrounding country.—(*Æn.* vii. 1.)

After the fall of the Roman empire, Gaeta was one of the three Greek municipalities which became the refuge of the civilization of Rome. Amalfi, Gaeta, and Naples subsequently advanced to independence on the ruins of the Eastern empire, too enfeebled to offer opposition to the change. Their chief magistrate bore the title of *doge, duca, or ipata*; their wealthy merchants had ships and settlements in the great ports of the Levant. The bluff promontory of Gaeta, united to the mainland by a low and narrow isthmus, strengthened by walls, and backed by the defiles of the Cæcuban mountains, gave to this ancient settlement that natural strength which has made it in our own times the key-fortress of the kingdom. The city consequently survived the invasions of the Lombards and the Saracens, and did not lose its liberty until the 12th cent., when it was absorbed, along with the other free cities of Southern Italy, in the Norman conquest. The position of Gaeta is extremely beautiful, and its rich orange, lemon, and citron groves give it a peculiarly southern character. It is the chief city of a district, and the see of a bishopric. The Cathedral has a fine brick campanile in three stories, with surface arcades and a blunt turreted cap. Its lowest stage forms a porch, entered by a flight of steps, with old columns at each side. The interior has been modernised. It contains the standard presented by Pius V. to Don John of Austria, commander of the Christian army at the battle of Lepanto. The crypt, adorned with Florentine mosaic, has some marble columns. In front of the portal is a curious pillar having on its four sides mediæval reliefs of histories of our Lord.

Railed off under the cliff is a celebrated column with 12 faces, on which are inscribed the names of the 12 winds in Greek and Latin.

On the highest point of the promontory ($\frac{3}{4}$ hr.) is the so-called *Torre d'Orlando*, a circular building which forms a conspicuous object in the landscape, and from which there is a very fine *view. An inscription shows it to be the tomb of L. Munatius Plancus, founder of Lyons, B.C. 42. It is 100 ft. in diameter and 60 ft. high. The other antiquities of Gaeta are the remains of the amphitheatre and theatre, the vestiges of a temple, and the villas of Scaurus and Hadrian.

The Citadel of Gaeta was always one of the strongest positions in the kingdom of Naples. The castle was enlarged by Alfonso of Aragon in 1440. During the invasion of Naples by the French army of Louis XII. in 1501, Gaeta was obliged to surrender by the distressed circumstances of Frederick of Aragon. In the war which arose out of the partition treaty of Granada, it was the last stronghold of the French, and was besieged and captured by Gonsalvo de Cordova, after the battle of the Garigliano, in 1504. Charles V. built another castle and strengthened the fortifications by the addition of important outworks. In 1734 it was besieged by the Spaniards under the Duke de Liria and Charles III., and dishonourably surrendered by Count Tattenboch. During the French invasion of 1798, the fortress, commanded by the Swiss General Tschudy, surrendered at discretion to the army of General Rey; an event so disgraceful that it was regarded as an act of treachery, for the garrison contained 4000 soldiers, 70 cannon, 12 mortars, 20,000 muskets, and supplies for a year. After the treaty of Aix-la-Chapelle the fortifications were again strengthened, and the citadel was enabled to sustain the memorable siege of 1806, which is well known from the operations of our navy on the coast in support of the besieged.

At the approach of the French army under Massena, the feeble regency of Naples engaged to give up all the for-

tresses of the kingdom. The citadel of Gaeta was commanded by the Prince of Hesse Philipstadt, who answered the summons of the regency by saying that he should disobey their commands for the higher commands of honour and of war. The prince, assisted by the English fleet upon the coast, gallantly held out until the fall of Scilla in July 1806; and on the 18th of that month, after ten days' continued firing, the fortress honourably capitulated. The palace of the governor was the residence of Pius IX. in 1850, after his flight from Rome, and had since been much enlarged by Ferdinand II. In the tower of the citadel lies buried the Constable de Bourbon, who was killed at the capture of Rome in 1527. The military defences of Gaeta had been immensely strengthened and extended of late years, and it was one of the strongest places in Italy. It formed the favourite residence of the sovereign. An extensive line of batteries along the shore encircle not only the old castle but the adjoining hill, and a magnificent Gothic church, dedicated to St. Francis, was erected. The royal residence was at the junction of the hill of Munatius Plancus and the fortress or castle; along the former roads have been carried in different directions, and the Roman tomb, formerly of difficult access, can now be reached in a carriage.

In 1860 Gaeta again underwent a memorable siege. King Francis II., after being obliged to abandon his capital in the summer of that year, and making an unsuccessful stand to maintain himself on the lines of the Volturno and Garigliano, was at last (in November) forced to shut himself up in this his last stronghold, with a considerable army. After a siege of several weeks Gaeta surrendered to the Italian army, commanded by General Cialdini; the last Bourbon king taking refuge on board a French man-of-war, by which he was conveyed to Civita Vecchia.

About 30 m. S.W. of Gaeta are the islands of Ponza, Palmarola, and Zannone, with some smaller rocks. They belong to the district of Gaeta, and have 3145 Inhab. Ponza, the ancient

Pontia, 12 m. in circumference, is the largest. Tiberius banished to this island his nephew Nero, the eldest son of Germanicus and Agrippina, where he put an end to his life. It is also interesting as the spot on which many of the early Christians suffered martyrdom during the reigns of Tiberius and Caligula. It gives its name to the victory of June 14th, 1300, in which the fleet of Frederick of Sicily, under Corrado Doria, was defeated by that of Robert Duke of Calabria, under Ruggero di Loria. Ponza figures in our naval history as the scene of one of the most spirited achievements of the last war. The island was occupied by the French, and, its possession being considered important to our operations, Capt. (afterwards Admiral Sir Chas.) Napier, having under his orders the *Thames* and the *Furieuse*, ran under the small mole, which was bristling with cannon, and captured the island without the loss of a man, before the enemy could recover from the panic produced by so unexpected an intrusion. For this gallant achievement Sir Charles had the title of Count of Ponza conferred upon him by Ferdinand I. *Palmarola*, 5 m. from Ponza, is the ancient *Palmaria*; and *Zannone*, 6 m. from Ponza, and 12 m. from Cape Circello, *Simonia*. These islands, highly interesting to the geologist, have been described by Brocchi, the celebrated Italian geologist, and by Mr. Powlett Scrope. *Zannone*, the island nearest to Gaeta, is composed chiefly of limestone covered with trachyte; the limestone being converted into Dolomite at the point of contact. The other islands are entirely volcanic, although no trace of a crater has yet been discovered.

25 m. S. of Gaeta, and about midway between Ponza and Ischia, are the islands of *Ventotene* and *Santo Stefano*. At Santo Stefano is an *Ergastolo* or prison for state criminals. *Ventotene*, the ancient *Pandataria*, is the island to which three princesses of imperial Rome were exiled. Julia, the only daughter of Augustus, the beautiful wife of Marcellus, Agrippa, and Tiberius, was banished hither by her father, [*S. Italy.*]

on account of her dissolute life. Her daughter, Agrippina, the wife of Germanicus, was sent also to this island by Tiberius, and allowed to perish by hunger. Octavia, the daughter of the Emperor Claudius and Messalina, and the divorced wife of Nero, was banished to *Pandataria* by the Empress Poppæa, who compelled her to commit suicide by opening her veins, and then ordered her to be beheaded, and her head carried to Rome, that she might behold the features of her rival in death.

The Ponza group of islands is most easily visited from Naples by the steamer that leaves Naples twice a week for *Ventotene* and *Ponza* (10 hrs.).

The road, on quitting *Formia*, enters the plain of the *Garigliano*, across which the drive is beautiful. 3 m. from *Formia* on the rt. is the picturesque headland of *Scavo*, with its little fishing port. Here is a fine fragment of pre-Roman wall.

[2 m. beyond *Formia* a bridle-path of 10 hrs. branches off on the l. to San Germano. Leaving *Castelonorato* and *Spigno* on hills to the l. it crosses the *Ausente*, a tributary of the *Garigliano*, and reaches a secluded plain where this small stream rises. Here several remains of buildings, and broken marble pillars and capitals, scattered among vineyards and thickets of myrtle, are supposed to point out the site of *Ausona*, a city destroyed during the second Samnite War by the Romans. In the church of S. M. del Piano, supposed to stand on a temple of Hercules, there are some tombs of the 15th cent. Along the path, for the last 5 m., are considerable remains of an old Roman road which connected the *Via Appia* and the *Via Latina* between *Formia* and *Casinum*. A gentle ascent, from which there is a magnificent view over the bay of Gaeta, leads to *Fratte* (3000), a village on the ridge of hills. In its church there are two ancient sarcophagi, and a large marble pedestal with an inscription showing that it was dedicated to Hercules. Leaving *Rocca Guglielma* on the l. and passing under

the dreary village of Castelnuovo, the path descends to San Giorgio, beyond which the Liris is crossed by a ferry-boat. Half a mile on the l. of the path, near the river, at *Terame*, are several ruins supposed to belong to *Interamna Lirinas*, an ancient city of the Volscians. Passing next through the village of *Pignataro*, where several antiquities have been found, 4 m. farther the road reaches S. Germano (Rte. 1).]

On the l. of the road, before reaching the bridge over the Garigliano, a long line of arches of an aqueduct are seen stretching across the plain, and the road at length passes close to the theatre and the amphitheatre which mark the site of the city of MINTURNÆ. The plain in which they stand, formerly marshy but now well cultivated, although unhealthy, replaces the swamps in which Marius concealed himself among the rushes from the pursuit of Sylla; and the memorable exclamation of the mighty Roman, *Homo! aude occidere Caium Marium?* will not fail to command respect for the ruins of Minturnæ as long as one stone remains upon another. The town of *Traetto* (7487), which is seen on a hill on the l. $\frac{3}{4}$ m. off the road, arose out of the ruins of Minturnæ.

The Battle of the Garigliano, which has given great interest to this plain, was fought Dec. 27, 1503, on the rt. bank of the river, a short distance above the point where it is crossed by the present road. The French occupied the rt. bank of the river, which is near the heights below Traetto, and less marshy than the l. among whose swamps the Spanish army under Gonsalvo de Cordova remained encamped for fifty days, exposed to all the miseries of the rainy season. Here was achieved one of the most chivalrous exploits of the Chev. Bayard, who is said to have defended a bridge single-handed against 200 Spanish cavalry. Gonsalvo at last crossed the river at Suio, and surprised the French in their position, who, already worn out with sickness, fled across the plain to the bridge of Mola, and Gonsalvo at the

close of the day was master of the kingdom. Pietro de' Medici, who, after being expelled from Florence, had become a follower of the French camp, was drowned in the attempt to escape to Gaeta, and buried at Monte Cassino. A battle fought by Garibaldi in the same plain made him master of S. Italy. A very celebrated Roman boundary stone was found near the banks of the Garigliano. It has been described by Mommsen, and is now in a villa at Portici.

At *Fonte di Garigliano* the Garigliano is crossed by a suspension-bridge, the oldest in Italy, erected in 1832. The Garigliano, the ancient *Liris*, separated Latium from Campania; and its sluggish stream was noticed by many of the poets (Hor. *Od.* i. 31).

Before crossing the river, the modern road quits the Appian, which may be traced along the sea-shore to *Mondragone* (3990), marking the site of *Sinuessa*, mentioned in the journey of Horace, who there met Virgil and his other friends (*Sat.* i. v. 39).

Farther on the sea-shore, at a place called *La Posta*, are remains of an arch, supposed to mark the site where the *Via Domitiana* leading to Pozzuoli branched off from the *Appian*, and where an arch was erected to Domitian.

The road from Garigliano passes over a rich plain for 6 m. until the ascent over the hills of Sant' Agata, affording delightful peeps up the plain of the Liris, backed by the snowy range of the Central Apennines. As we ascend towards Sant' Agata the volcanic rocks of the Campagna Felice are met for the first time—the hills to the rt. are of limestone, and extend to the sea-shore, ending in the rocky promontory of Mondragone.

Sant' Agata is situated near the summit of the pass. There is a fine view over the town of Sessa and the hills of Rocca Monfina.

[Half a mile from Sant' Agata, from which it is approached by a long high viaduct, and prettily situated among the hills, is *Sessa Aurunca* (20,708),

which stands on the site of *Suessa Aurunca*, and contains many ancient remains, particularly the ruins of a bridge, still called *Ponte Aurunca*, and of an amphitheatre. The cathedral contains inscriptions, a mosaic pavement, a good ambo decorated with mosaics resting on columns, and other antique fragments; in the ch. of S. Benedetto there are extensive vaults, supposed to be the remains of a Roman reservoir; and in the monastery of S. Giovanni there is a *crypto-porticus*, remarkable for the large size of the stones with which it is built. The hill on which Sessa is situated is a mass of volcanic tufa, in which have been discovered painted chambers, erroneously supposed to have belonged to a city covered by a volcanic eruption.

5 m. further N. are the hills of *Rocca Monfina*, which appear to have originally formed the outer edge or encircling ridge of an immense crater, nearly 9 m. in circumference. Within this space are two smaller cones, the highest of which, called *Montagna di Santa Croce*, attains an elevation of 3200 ft. The igneous rocks of *Rocca Monfina* are remarkable for their large and perfect crystals of leucite. On the summit of one of its highest narrow ridges, called *La Serra* or *La Cortinella*, some fragments of ancient walls built of lava, and massive substructions, probably of a temple, are traceable, which have been identified with *Aurunca*, the capital of the *Aurunci*, who occupied this small volcanic district. In B.C. 337 the *Aurunci*, being hard pressed by the *Sedicini*, abandoned *Aurunca*, which was destroyed by their enemies, and took refuge at *Sessa*, which was hence distinguished by the epithet *Aurunca*.]

Leaving Sant' Agata, we pass through the village of *Cascano*, situated on a saddle-back of secondary limestone upon the ridge of *Monte Massico*, extending from the hills of *Sessa* in a S. direction to *Mondragone*, and preserving the name of a tract which the Latin poets have made familiar by their praises of its wines (*Hor. Od. l. 1*).

The Falernus Ager is considered to

be the tract extending from the *Massie* hills to the *Volturno*, and including therefore the neighbourhood of *Mon-dragone*, near which was the *Faustianus Ager*, in which the choicest *Falernian* was produced.

Before reaching *Cascano* a road on the l. leads to *Teano*. On descending from the heights of *La Montagna Spaccata*, the view over the plain of the *Volturno* and the *Campagna Felice* is magnificent. A beautiful drive across a fertile plain leads to *Francelisi*, a picturesque castle. Near this the road crosses the *Savone*, the *Piger Savo* of *Statius*, which has its origin in the mineral springs near *Teano*; and 2 m. farther reaches

Sparanise (Rte. 1). A good road of 12 m. branches off on the rt. to *Mon-dragone*. The road to *Capua* crosses the *Volturno* (*Vulturnus*) upon a bridge rebuilt by *Frederic II.*, whose statue is placed near the gate of the city. This river is often mentioned by the Roman poets for the rapidity of its current.

ROUTE 13.

TERNI TO SOLMONA, BY RIETI AND
AQUILA.

Miles.	Stations.	Routes.
	TERNI . . .	22, 32
6	Stromcone	
10	Marmore	
11	Piedilucio	
17	Greccio	
21	Contigliano	
26	Rieti	
31	Cittaducale	
37	Castel S. Angelo	
41	ANTRODOCO	
43	Rocca di Fondi	
49	Rocca di Corno	

Miles.	Stations.	Routes.
53	Sella di Corno	
56	Vigliano	
60	Sassa Tornimparte	
65	Aquila degli Abruzzi	
70	Paganica	
74	S. Demetrio	
78	Fagnano	
81	Fontecchio	
84	Beffi	
87	Acciano	
91	Molina	
96	Rajano	
103	SOLMONA . . .	14

Rly. projected from Antrodoco N.N.E. to Ascoli (Rte. 22), and from Aquila N.N.E. to Teramo.

On leaving Terni, the rly. branches l. from the main line to Rome, and soon begins to ascend. **Stronecone** is finely placed on a hill, 2 m. S. of its stat. The ascent now becomes steeper, the line turns abruptly N.E., and five tunnels are passed on the way to

Marmore, which gives its name to the celebrated Falls of Terni, or *Cascata delle Marmore*. The Waterfall is not visible from the rly., but a fine view is gained of the upper valley of the Nera on emerging from the last tunnel. The rly., which has now attained the level of the Velino before its plunge into the Cascade, follows the stream nearly due E. to the stat. of **Fiediluco**. The village, reached by boat or carriage road, lies 2 m. to the l. on the opposite side of its pretty lake (*lacus Velinus*). A broad luxuriant valley, between wooded mountains, is now traversed to **Contigliano**, perched on a knoll to the rt., and the stream is crossed several times on the approach to

RIETI (14,148), the ancient *Reate*, a walled town, with several handsome church towers. Its chief branches of industry are agriculture and grazing; it supplies Rome with large quantities of cattle. The desecrated church of **S. Agostino**, near the stat., has two good round-headed 14th-cent. doorways. The Cathedral, originally a Gothic building, dates from 1456; in

the chapel of S. Barbara, 4th on l., the medallion of the Conception, above the statue of the saint, is by *Bernini*. The crypt has 18 ancient columns with varied capitals; the last at the N. end is a Roman mile-stone. In the church of **S. M. della Scala** (or *San Giovenale*) is a small tablet to the memory of Angelo and Isabella Ricci by *Thorwaldsen* (1829). The church of **S. Pietro Martire** in the Via Romana, which runs S.W. from the Piazza, has a good round doorway. At the end of this street the road crosses the rapid river, and leads through a suburb, beyond which rises the deserted convent of **S. Antonio al Monte**, worth ascending for the view. A still finer prospect is obtained from the Capuchin convent of **S. Marone**, on a height outside the Porta Arce, S.E. of the town.

Reate was one of the most important Sabine towns, and is said to have been the first seat of the Umbri, considered the Aborigines of this part of Italy, and to have derived its name from *Rhea*, the Latin Cybele (Sil. Ital. viii. 417). It was celebrated for its asses, which sometimes fetched the price of 60,000 sesterces, about £484. Rieti is exposed to inundations caused by the violent storms which occur in the Apennines and cause the Velino and Turano to overflow their banks. Dil. daily to *Correse* Stat. for Rome. See Rte. 32, *Handbook for Central Italy*.

EXCURSION TO LEONESSA, NORCIA, AMATRICE, AND S. VITTORINO.

Rieti is conveniently situated for exploring the aboriginal cities in its neighbourhood, but the roads and inns are bad, and travellers who feel disposed to visit them would do well to obtain letters of introduction at Rieti, for they must be wholly dependent on the hospitality of the resident proprietors.

After crossing the plain to the N., a bridle-path skirting **Monte Terminillo**, called also the *Montagna di Leonessa* (6998 ft.) passes *Cantalice*, and

reaches Vedutri. On the l. are *Morro Vecchio*, identified with *Marrubrium*, and *Palazzo* with *Palatium*. From Vedutri the path winds up the mountain, at each turning offering magnificent views of the beech forests that stretch away over the declivities of the Terminillo, of the Vale of Rieti with its lakes, the gorge of Terni, the hills of Spoleto, and a long line of country westward. After passing through a park-like wood, a long descent over barren slopes of rock leads to

7 hrs. **Leonessa** (5451), built about 1252, under the patronage of Frederick II., but shut out from the rest of the world by an amphitheatre of mountains, scarcely passable in winter. It is entered by a picturesque Gothic Arch, combining strikingly with the mountain ridge above, and a ruined castle on one of its crags. The churches of *S. Pietro degli Agostiniani* and *Santa Maria fuori della Porta* have handsome Gothic doorways. From Leonessa the path follows one of the streams that enter the *Corno*, a tributary of the Nera, to (4 hrs.) *Cascia*, which from its acropolis-like hill is supposed to have been a place of some importance, and to have preserved the name of the *Casci* or aborigines. 3 hrs. farther is

Norcia, the ancient *Nursia*, an episcopal see in the early ages of Christianity; St. Eutychius, one of the reputed disciples of St. Paul, is said to have been its first bishop. It retains portions of its Etruscan wall, and was the birthplace of St. Benedict, of his sister, Sta. Scolastica, and of Vespasia Polla, mother of the Emperor Vespasian. Norcia was almost entirely destroyed by an earthquake in 1857. The ancient Necropolis has lately been discovered, and various articles in bronze and pottery extracted from the tombs. A carriage-road crosses the mountains from Ascoli to Norcia and Spoleto (see *Handbook for Central Italy*, Éte. 29).

Hence the traveller may proceed to Aquila through (5 hrs.)

Amatrice (6304), situated near the head waters of the Tronto. It dates

from the middle ages, and was once of considerable importance. It is now a forlorn place, wasted by earthquakes and dissensions, which scattered its population over the villages by which it is encircled. There are some interesting churches with paintings, mostly retouched, by *Cola dell'Amatrice*. S. Agostino and San Francesco have beautiful Gothic doorways. From Amatrice, a path leads near the source of the Velino to (3 hrs.)

Collicelli, a hamlet near the site of *Falacrinum*, Vespasian's birthplace. On the hill above the church of S. Silvestro in *Falacrinum* are some ruins supposed to belong to the paternal house of the Flavian family, in which Vespasian was born, and which he preserved in its original state, and often visited. The path reaches next (2 hrs.) **Monte reale**, from which a road runs S.E. to (10 m.)

San Vittorino, a hamlet on the banks of the Aterno, supposed to occupy the site of *Amiternum*, a powerful Sabine city of great antiquity, which assisted Turnus against Æneas (*Æn.* vii. 710).

On the hill is a square tower with old inscriptions, and a sculptured lion built into its walls. Below it is a church in which S. Victorinus, an early bishop of Amiternum, is buried. His martyrdom is represented on some reliefs in the wall; a tablet bears the date 1174; and there is a subterranean church used as a place of worship and burial by the early Christians. The pulpit, which dates from the 12th cent., is adorned with reliefs by a certain *Petrus Amabilis*. This hill seems to have been the Acropolis of Amiternum, for terraces may be traced down to the plain. At the foot of the hill, behind the village are some polygonal walls, and in the plain are the ruins of an amphitheatre constructed of brick, in the style of imperial times. The river runs completely through the ancient theatre which is easily traced; foundations of other edifices are visible in various parts of the plain, and even in the bed of the river. *Amiternum* was

the birthplace of Sallust the historian. 4 m. further is *Aquila* (see below).

From Rieti the rly. ascends the valley through a country which in picturesque beauty is hardly to be surpassed. At Casotto di Napoli, a ruined house between Rieti and Cittaducale, is a hill called *Lesta*, retaining traces of ancient fortifications and polygonal walls: it is supposed to mark the site of *Lista*, the capital of the Aborigines. An ancient fountain still exists near the entrance gate. Near this was the line of boundary between the States of the Church and the kingdom of Naples.

Cittaducale (4086), formerly the frontier town of the kingdom of Naples, built in 1308 by Robert Duke of Calabria, was once a place of considerable strength, and its ruined walls still make it a picturesque object.

Castel S. Angelo. The gaseous emanations of sulphuretted hydrogen from the pools which occur in this district, some bubbling up with violence, form the *Aquæ Cutilæ*, the modern *Bagni di Paterno* (1 m. W. of the Stat.) which were much resorted to by the Romans for their medicinal properties. Vespasian visited them every year, and it was while residing here that his death took place, in A.D. 79. The most remarkable of these pools is the *Pozzo di Latignano*, the ancient *Lacus Cutilæ*, situated on the l. of the road at the foot of the hill on which stands the village of *Paterno*, and below the ruined terrace of a Roman villa or bath. The stream produced by its violent action is strong enough to turn a mill; and some masses of incrustations of carbonate of lime and vegetable substances become occasionally detached, and assume the appearance of the floating island mentioned by Dionysius of Halicarnassus. Varro called the Cutilian Lake the *Umbilicus Italiae*, because he supposed it to be exactly in the centre of the peninsula. Not far distant, but nearer Rieti, are ruins of a large building supposed to be a residence

of Vespasian. Near the road, and running parallel to it for some distance, are remains of the *Via Salaria*.†

Antrodoto (3781) occupies a romantic position on the Velino, at the point where the river emerges from its deep glen at the foot of Monte Calvo, to pursue a W. course towards Rieti. Where the two valleys join, there is a deep glen or defile, called the *Passo di Antrodoto*, formed by the flanks of Monte Calvo, which begin to close in upon the Naples road at Rocca di Corno; so that the town is situated at the junction of the three glens, and forms a striking object from whatever quarter it is seen. Its ancient name *Interocrea* (between mountains) was derived from this position. Above the town, overlooking the river, rises a ruined castle of the Vitelli family **Monte Calvo**, a spur from the mass of the Terminillo Grande, rising behind the town on the E. and N., commands the plains of *Aquila* and the country as far as Rome.

From Antrodoto an interesting walk or ride up the valley of the Velino, as far as *Sigillo* (6 m.), will afford an opportunity of seeing some imposing specimens of ancient engineering. The *Via Salaria* was carried through this narrow defile, supported on terraces rising from the river's edge, and at times carried along the brink of precipices to admit its passage.

The narrow pass, through which the road to *Aquila* proceeds, has on several occasions been the scene of hostile en-

† The *VIA Salaria* traversed the *Sabina* and terminated at *Hadria*. It derived its name from its being the road by which the salt made on the shore of the Mediterranean, chiefly about Ostia, was carried into the interior of the country. The stations on it were—

Eretum, M. P.	xviii.	<i>Grotta Marozzo</i> .
Vicus Novus,	xiv.	near <i>Ostia Nuova</i> .
Reate,	xvi.	<i>Rieti</i> .
Cutillæ,	viii.	<i>Bagni di Paterno</i> .
Interocrea	vi.	<i>Antrodoto</i> .
Falacrinum,	xvi.	near <i>Collicelli</i> . (?)
Vicus Badles,	ix.	near <i>Illica</i> . (?)
Ad Centesimum,	x.	<i>Fresunco</i> . (?)
Asculum Picenum,	xii.	<i>Ascoli</i> .
Castrum Truentum,		near the mouth of the Trento.
Castrum Novum,	xii.	near <i>Giulia Nuova</i> .
Ostia Aterni,		<i>Fescara</i> .
Hadria,	xvi.	<i>Atri</i> .



gagements with the armies which have invaded Naples. In 1798 a handful of peasants held it so as to repel a column of the French army; in 1821 the Neapolitans under Gen. Pepe allowed the Austrian army to pass with scarcely any opposition. The rly. passes a remarkable church tower on the l., crosses the river, penetrates the cliff by means of two tunnels, and re-crosses the Velino, quitting the stream, and ascending steeply in long curves to the S.E. The scenery is very striking, and Antrodoco is finely overlooked on the rt., apparently quite close to the line. Seven tunnels are threaded, mostly in curves, to gain a higher level, before reaching **Rocca di Fondi**. Still ascending in bold sweeps, and passing through five more tunnels, the rly. reaches **Rocca di Corno** (2625 ft.), and attains its highest point at **Sella di Corno** (3290 ft.), the wretched village lying on the l. Henceforward the scenery is less attractive, bare hills and a dry river-bed forming the principal features. The Gran Sasso becomes visible on the l. during the descent to

AQUILA (19,000), founded by the Emperor Frederick II. as a barrier to the encroachments of the popes, capital of the province of Abruzzo Ulteriore II., and the see of a bishop. It is well built, with good streets and a large number of churches and mansions. The lower classes have emigrated in considerable numbers in recent years. In 1706 the city was nearly destroyed by an earthquake; 2000 persons perished in one church, and numerous historical buildings were overthrown.

Aquila (2360 ft.) bears considerable resemblance to Segovia in Spain, and is as remarkable for its Gothic church fronts as the latter city for its Romanesque apses. No fewer than 15 churches retain a good 13th or 14th cent. doorway, usually surmounted by a wheel.

The pedestrian may turn to the rt. on leaving the rly. stat., and follow the line of city walls to the Porta Riviera, just within which on the l. is the little church of **S. Vito**, and on the rt. an extremely picturesque ***Fountain of 1270**, in the form of a courtyard built

of red and white chequered stone, and surrounded on three sides by about 90 spouts, which are fed by an aqueduct. Ascending N. through a succession of narrow streets, 10 min. suffice to reach the Via Romana, out of which opens on the rt. the **Piazza del Palazzo**, the central point of the modern town. 5 min. beyond it is the church of

S. Bernardino da Siena, with a Renaissance façade by *Cola dell'Amatrice* (1527) composed of three orders. The workmanship is unusually elaborate, and, in spite of its heaviness, it is imposing. Over the principal door, which is Corinthian, are reliefs of the Virgin and Child, SS. Francis and Bernardino, and the donor, *Girolamo da Norcia*. The Vetusti chapel (1st on the rt.) has a *fine work by *Luca della Robbia*, representing the Coronation of the Virgin, and Resurrection of Our Lord; on the l. Joachim and Anna, on the rt. SS. Chiara and Francis. The figures are white on a blue ground. Further on is the shrine of San Bernardino, a fine specimen of art after the Revival. It is of white marble, wrought with elegant arabesques, and decorated with statuettes and other sculptures in high relief. It was executed in 1505 by *Silvestro Savinati dell' Aquila*, at the expense of Giacomo di Notar Nanni, a merchant, and cost 20,000 gold ducats. In front are the Virgin and Child, with SS. Bernardino, Giovanni Capestrano, and the donor; in niches, SS. John Baptist, Matthew, Peter, and Paul. Behind, are SS. Sebastian, Catharine, Francis, and Bonaventura. To the l. of the high altar is a beautiful *monument to a Contessa di Montorio. It represents a mother, with her infant beneath, in a recumbent posture, and was the work of *Silvestro* or *Andrea di Aquila* (A.D. 1496): it is worthy to rank among the productions of the great Tuscan artists of the 15th cent., and is a far finer work than the more celebrated shrine. The tomb is adorned with statuettes of SS. Mary Magd., John Bapt., Catherine of Alexandria, and Francis. At a tomb in the 2nd chapel on the l. are two beautiful columns of Astracane marble.

Crossing the piazza diagonally to the l., a narrow street leads past the desecrated little church of *S. Maria di Farfa*, and descends to the Porta Bazzano; $\frac{1}{2}$ m. outside which, but not visible from the gate, is the *church of *S. Maria di Collemaggio*, remarkable for its richly ornamented W. front of red and white limestone. The central doorway is elaborately moulded with spiral bands, or figures of angels and putti, and is flanked by two rows of small niches, most of which are now empty. Each of the three doorways is round-headed, and surmounted by a beautiful wheel window. From the short octagonal tower on the rt. the bishop of the diocese reads, on every 29th of August, the bull in favour of Aquila, granted by Celestin V., who was consecrated pope in this church in 1294, and afterwards buried here. The interior has a rich roof, and the floor contains several monuments to members of the order of the Celestins. The monument of Celestin V., by *Girolamo da Vicenza*, erected in 1517, at the end of the S. aisle, is of white limestone, and covered with a profusion of arabesques. The shrine itself, containing various relics of the Saint, is locked, and the keys kept at the Municipio. Behind it is a curious specimen of local marble, fantastically figured like a landscape with turrets, churches, and the outline of a town. The modernized choir retains the shell of a good pointed E. window, below which is preserved the altar of *S. Celestin*, with frescoes of SS. Giovanni Capestrano and Louis. In this church are some paintings by *Ruter*, a Celestin monk, the pupil of Rubens, only remarkable as containing historical portraits. The most important are the Coronation of Celestin V. in the presence of Charles II. of Anjou, and his son Charles Martel; the defeat of Braccio at the siege of Aquila; and the life and miracles of Celestin V. On the N. side is the *Porta Santa*, a good round-headed doorway. The Convent buildings have been turned into an asylum for old men, and a boys' school.

The broad road running W. from the church leads to a small but pleasantly

shaded Public Garden, at the S. extremity of the Corso. Standing back from the Corso on the l. is the Church of *S. Marco*, and on the rt. that of *S. Giusta*, with a fine wheel. Opposite the latter is the *Palazzo Torres*, containing a picture gallery (small fee). The best paintings are a *Magdalen* by *Annibale Caracci*; *St. John* by *Guercino*; a *Magdalen* by *Paolo Veronese*; *Martyrdom of St. Catherine* by *Baroccio*; the *Democritus* of *Guido*; *Christ with the Cup* by *Andrea del Sarto*; an admirable portrait of *Card. Torres*, by *Domenichino*; the *Stoning of Stephen*, on copper, by *Domenichino*; and a *Last Supper* by *Titian*, on marble.

The *Palazzo Dragonetti* has also some paintings, among which are several by *Pompeo di Aquila*, a native artist of the 16th cent.

Returning to the Corso, we soon reach the spacious *Piazza del Duomo*, on the W. side of which is the uninteresting *Cathedral of S. Massimo*. In [the chapel of the Sacrament, at the end of the N. aisle, is a good *Nativity*. Close by on the N. is the Church of *San Giuseppe*, which has a good but coarsely executed Gothic tomb of a member of the *Camponeschi* family, who were Lords of Aquila—it was erected in 1432 under the Angevin dynasty.

At the end of the long *Via di Sassa*, which runs N.W. from this point, is the little church of *S. Pietro*, with a plain but well-proportioned façade. Nearly facing it is the large Gothic church of *S. Domenico*, which has a round-headed doorway in its principal front, and a fine pointed one in the rt. transept. Continuing N.E., and passing *S. Pietro Coppiti*, which has a good old Umbrian picture in the l. transept, spoilt by repainting, we reach *S. Silvestro*, near the N. extremity of the city. Here is a magnificent wheel and fine round-headed doorway, besides other architectural features of interest. The beautiful church was almost entirely destroyed by an earthquake on Feb. 2, 1703. Two ancient frescoes remain beside the entrance doorway—l., the *Virgin and Child*, with SS. *Sebastian* and *Roch*; rt., the *Baptism of Constantine*.

tine. Behind the choir is a fresco of Christ, half length; and in a recessed chapel on the l., S. Silvestro baptizing Constantine, by *Baccio da Firenze*. In the Brancioni chapel of the Sacrament, at the end of the l. aisle, is a copy of Raffael's Visitation, stolen from this church during the Spanish occupation. 5 min. N.W. of S. Silvestro is the little church of **S. Nicola d' Ansa**, with a good round-headed doorway in its convent wall. We now follow the Via Garibaldi towards the E., turning presently rt. into the Via Paganica, and soon reach **S. Maria di Paganica**, with its two fine doorways. Returning to the Via Garibaldi, and continuing E., the Via del Castello leads to an open space, beyond which is the

Citadel, built in 1534 by the Spanish engineer Pirro Luigi Scirva, and one of the most massive and imposing fortresses of the 16th cent. in Italy, though useless against modern artillery. It is a regular square, flanked by low round towers; its curtains are 24 ft. in thickness, and the fosse which surrounds it is 70 ft. broad and 40 ft. deep. Over the gateway are the arms of the Emperor Charles V. The walls, built with extraordinary strength, have been unaffected by any of the earthquakes from which the city has suffered. A portion of the fortress is now used as a prison, and a small garrison is maintained in it. The building cannot be visited, or even closely approached, without special permission from the military authorities.

1 m. E., outside the Porta Castello, is the church of **S. Maria di Soccorso**, with a striped red and black front, good round-headed doorway, and round window (1450). In the rt. transept is a beautiful *altar-piece by *Silvestro*, gilded white on blue ground, representing the Virgin and Child with the Annunciation and dancing angels. In the l. transept is a tomb of 1506 under a Gothic canopy, with frescoes of SS. Bonaventura, John Bapt., Peter, and Bernardino, and a *Pieta*.

10 min. W. of the Castle, close to the large Hospital, is the little church of

Il Vasto, with a beautiful doorway and exquisite wheel.

Returning to the Via del Castello, we turn l. into the Corso, and pass the little church of the **Carmino**, to which a side street leads on the l. To the rt. further on is the **Palazzo del Municipio**, which contains some interesting Roman inscriptions, cippi, fragments of sculpture, coins, bronze idols, and trinkets, with other antiquities, discovered on the site of *Amiternum*, near the village of S. Vittorino (see above). Of special interest is the *Majolica* (Il Grù) from Castello in the Terramano. A silver-gilt Crucifix and some wonderfully well preserved 15th-cent. tapestries are worthy of notice. Here also are exhibited numerous portraits, a small Collection of Pictures, and various local curiosities, including a set of *Choir-books from S. Domenico. They were for the most part written by a friar, Beato Filippo da Aquila, in 1456, and admirably illuminated by Michael Angelo Perugino.

Following the Corso as far as the Piazza del Duomo, the first street on the l. leads to **S. Flaviano**. From the opposite side of the Piazza, close to the Duomo, the Via di Roia ends in a small Piazzetta, where is the church of **S. Maria di Roia**. A few yards due S. of this is **S. Marciano**, with very curious grotesque sculptured capitals at its round doorway, and a beautiful stone relief over a side door. A little further S. is the **Palazzo Rocca di Corno**, which retains a grand Renaissance square-headed *doorway, with frieze of putti holding garlands, and fluted Corinthian pilasters.

The old **Palazzo del Governo**, built in the time of Charles V. by Battista Marchirolo, was the residence of his natural daughter Margaret of Austria, who, after the death of her husband Ottavio Farnese, governed this province. It is a large building, with a lofty tower, and now serves as a post-office, &c.

The siege of Aquila and the death of Braccio Fortebraccio da Montone are among the interesting events in Italian

history. The battle, which ended in the overthrow of that great condottiere, the rival of Sforza, and perhaps the most complete specimen of the Italian chivalry of the 15th cent., was fought between the city of Aquila and the hill of San Lorenzo, June 2, 1424. The combined armies of Joanna II. of Naples, Martin V., and Filippo Maria Duke of Milan, under the command of Jacopo Caldora, were three or four times superior in strength to that of Alfonso of Aragon, commanded by Braccio; and yet the battle would undoubtedly have been decided in his favour, if his signals had not been misunderstood by his reserve. In the fight Braccio was wounded and thrown from his horse; his followers fled, panic-struck at the sight, and the day was lost. Braccio was carried into the tent of Caldora, where he died on the 5th June. His body was taken to Rome by Lodovico Colonna, where Martin V. refused it the rites of burial as of an excommunicated person; and it was then removed to the church of San Francesco dei Conventuali at Perugia.

From Aquila a carriage-road leads over ridges between Monte San Franco (7000 ft.) and Monte Piano (5645 ft.) to (48 m.) Teramo (Rte. 22). The *Gran Sasso d' Italia* (9815 ft.) may be ascended by driving in 2 hrs. to *Assergi* (2935 ft.), where guides may be procured (10 frs.). Next day, mule (5 frs.) to (5 hrs.) *Campo Pericoli* (7220 ft.), where a hut has been erected by the Alpine Club. From this point the ascent can be made on foot in 3 hrs.

In the Abruzzi the traveller will see in their homes the *zampognari*, or *pifferari*, the bagpipers who visit Rome and Naples every Christmas to play their wild carols before the household shrines of the Madonna. During the rest of the year they live chiefly on the profits realized by their six weeks' visit to Rome. Their dress at home is quite as picturesque as it is at Rome; pointed hats, plush or sheepskin breeches, and *short cloaks*, colourless from exposure and wear.

EXCURSION TO THE CICOLANO DISTRICT, AND TO THE CASTLE OF PETRELLA.

The traveller desirous of investigating the early antiquities of Italy, may, while in this neighbourhood, visit the *Cicolano District*, lying between Rieti and Tagliacozzo, on the rt. bank of the Salto. The excursion must be made on horseback, and can be undertaken either from Rieti, from Civita Ducale, or from Aquila. There are few parts of Italy so little known. The country presents an almost unvarying succession of deep ravines descending from the central ridge of the Apennines, lying between steep hills of moderate elevation and profusely wooded. Upon these hills, scattered over a considerable tract, are the remains of a series of ancient towns, mentioned by Dionysius of Halicarnassus as being the sites of the *Aborigines*, entirely ruined and deserted when he wrote. Martelli, a local antiquary, was the first who proved the accuracy of the descriptions of Dionysius, and Mr. Dodwell and Mr. Keppel Craven subsequently confirmed his observations. It is exceedingly difficult to determine the position of these towns from the ancient names; but *Torano*, near *Sant' Anatolia*, at the N. base of Monte Velino, which possesses vestiges of Cyclopean walls, is considered to be the *Tvra* of Dionysius, where Sta. Anatolia suffered martyrdom under the emperor Decius. The sites of the other towns mentioned by Dionysius are still undetermined, and will probably never be ascertained with accuracy; but the traveller will derive sufficient interest in finding a cluster of cities whose massive walls and other ruins mark the position of the aboriginal settlements precisely as they are described by that historian. The district is now inhabited by shepherds, whose villages are scattered over the valley of the Salto. The proprietors reside on their estates, and it is to them that the traveller must look for hospitality; it will therefore be desirable that he should provide himself with recommendations to some of them.

In this district, about 3 m. on the E. side of the Salto, and 24 m. due W. of Aquila, is the village of *Petrella* (4237), once a feudal possession of the Colonna family. In the castle, now in ruins, was perpetrated towards the close of the 16th cent. the murder of *Francesco Cenci*, at the instance of his wife and daughter, a crime that has been rendered celebrated by the poetry of Shelley, and in the person of Beatrice by the pencil of Guido.

The story has been told by Keppel Craven in his 'Travels through the Abruzzi,' and more accurately still, as derived from a contemporary MS., in an article of the 'Quarterly Review' (April, 1858). *Francesco Cenci*, the victim, was a Roman noble, the son of a Treasurer or Minister of Finance of Pius V., who had amassed a colossal fortune—a man of debauched and most dissolute habits: he had been twice married, having several children by his first wife, two of whom were murdered in their youth; of three who survived, Beatrice was the eldest. Subjected to every species of ignominy and insult, Beatrice and her stepmother *Lucrezia* determined to rid themselves of such a monster—for which purpose, aided by a certain Monsignore Guerra, who became enamoured with Beatrice, they employed two paid assassins to waylay *Francesco* on his annual journey to the Castle of *Petrella*, his usual summer residence. This part of their design having been thwarted, the two women resolved to have the murder perpetrated in the very den of his iniquities. On the 9th Sept., 1598, *Lucrezia* and her stepdaughter having previously drugged the unfortunate wretch, introduced the assassins into his chamber; and on their hesitating to perform their task, it was Beatrice herself who not only urged them on and emboldened them to commit the murder, but virtually assisted them in it. The crime having been discovered, and one of the murderers having confessed his guilt, the stepmother *Lucrezia*, with Beatrice and her brothers, were arrested and tortured, and having confessed their guilt were tried and convicted. The circum-

stances, however, which had driven the two women to devise and participate in the tragedy were such as to offer some extenuation for so atrocious an act, and, although no doubt could be entertained of their guilt, yet many of the leading families of Rome, with whom they were allied, made great efforts to obtain their pardon from the reigning Pontiff Clement VIII. Whilst all was uncertainty as to their fate, a nearly similar crime, the murder of a princess, *Santa Croce*, by her son, decided theirs. Beatrice and *Lucrezia* were ordered to be beheaded; *Giacomo Cenci*, the elder brother, to be quartered; whilst the younger, *Bernardo*, then only 15 years of age, was pardoned at the intercession of the celebrated lawyer *Farinacci*, but on the cruel condition of being seated on the scaffold when the rest of his family suffered their sentence. This inhuman exhibition took place in front of the Castle of St. Angelo at Rome, on the 11th of Sept., 1599. The Castle of *Petrella* is now a picturesque ruin. The *Cenci* family still exist at Rome, having taken the additional name of *Bolognetti* for a feudal inheritance; they are lords of *Vicovaro*, the ancient *Varia*, on the road from *Tivoli* *Subiaco* (see *Handbook of Rome, Environs*). The large possessions of the *Cenci*, which were confiscated on the condemnation of the murders of *Francesco*, were restored by a decision of the courts of law in the reign of Paul V.

From *Petrella* the traveller may best descend the valley of the Salto, N.W. to (20 m.) *Rieti*.

The other towns of the *Cicolano* District, all upon eminences on either side of the Salto, are *Pendenga*, *Capodosso*, *Mercato*, and *Pesce Rosciano*, on the left bank: *Mercatelli*, *Vario*, *Offaga*, and *Comervano*, on the right.

The rly. beyond *Aquila* proceeds E. along the fertile valley to *Paganica*. The village lies 3 m. N. To the rt. of the stat., on a hill, stands

Fossa, which marks the site of *Assia*, a city of the *Vestini*. From the high ground the view towards *Aquila* is extremely fine.

In the church of S. Maria del

Grotte are some interesting old frescoes, and a good 14th cent. triptych by a Neapolitan imitator of Giotto.

About 10 m. N. of *Faggiano* lies **Capestrano** (3374), the birthplace of S. Giovanni da Capestrano, the Franciscan who headed the crusade against the Hussites in Bohemia, afterwards joined the army of John Hunyades against the Turks, and was present at the battle of Belgrade, in 1456. He died soon afterwards at Villach, and was canonized in 1690 by Alexander VIII. In the church of Capestrano is buried Alfonso Piccolomini, Duke of Amalfi, who was murdered near Solmona by Carlo Sanframondi, Count of Celano, in 1498, two years after his marriage with the beautiful Joanna of Aragon. Dil. to (15 m.) Bussi (Rte. 14).

At **Fontecchio**, high up on a rock to the l., the valley becomes narrower, and the train descends to **Befi**, overlooked by a large ruined castle on the rt. The scenery now becomes wild, and a steep incline, repeatedly crossing the Aterno, leads through several tunnels to **Baiano**, where the defile ends. High up on the rt. is seen the line of rly. between Solmona and Tivoli (Rte. 14). The Aterno now bends abruptly N., while the rly. crosses an upland plain S.E. to

SOLMONA Stat., 20 min. from the town (15,019), the see of a Bishop, and the birthplace of Ovid.

Sulmo mihi patria est, gelidis uberrimus undis. *Trist.* iv. 9.

The position of the town, in the centre of a basin watered by the Gizio, and surrounded by lofty mountains, is highly picturesque.

The earthquakes of 1803 and 1804 destroyed many public buildings. Solmona (1570 ft.) abounds in curious fragments of Gothic architecture. The **Palazzo del Comune**, or Town Hall, is a remarkable specimen of the cinquecento style. The three doors *are richly carved, and one has a pointed arched canopy with foliation of great beauty.* The pointed windows above

are even more richly worked; they are inserted in a square frame elaborately carved, and show the combination of the Gothic and classic styles. Over the rt. window is the date 1522. The house of Baron Tabassi, W. of the principal street, has an elaborate window with the inscription: "**Mastro Petri da Como fece questa Porta, A.D. 1448.**" Within the portico of the Boys' School is a black statue of Ovid. The main street is divided from the public square by an aqueduct with pointed arches, built in 1400. Near it is the fine doorway of the **Church of S. Francesco d' Assisi**, destroyed by the earthquake. It consists of round arches resting upon 6 columns, and is one of the finest examples of this style in Italy. The church has been rebuilt, but retains its ancient front on the N. side. **San Felipe**, at the E. corner of the Piazza, has a good pointed doorway, surmounted by a figure of S. Martin. A good window and doorway of Italian Gothic may be seen at **Santa Maria della Tomba**.

Near the entrance to the town from the Stat. is the **Cathedral of San Panfilio**, with a beautiful Gothic doorway, and in its crypt an alto-relievo of the Madonna and Child, thoroughly Byzantine, of the 8th or 9th cent. The church has three fine external apses, round massive pillars, and an ancient bishop's chair. The **Nunziata** is a hospital for the maintenance and education of the foundlings of the Abruzzi. Solmona is celebrated for its sugar-plums (*Confetti di Solmona*), and for its *Vino cotto*, a strong boiled wine.

3 m. due N. of the town, at the base of the mountain ridge of the Morrone, is the suppressed **Monastery of S. Pietro Celestino**, one of the most magnificent religious edifices in Europe, built with materials taken from the ruins of Corfinium. It was founded as the chief seat of the order of the Celestins, in honour of Pietro da Morrone. The French Government suppressed it, and it is now used as a Penitentiary. In the church is a remarkable monument of the Cantelmo family, by Silvestro da

Aquila. 10 min. S.E. are some springs, the *Fonti d'Amore*; and on the slopes of the hill ruins of reticulated masonry are shown as the *Stanze di Ovidio*, the remains, possibly, of one of the poet's villas. Higher up the hill, 1 hr. from the monastery, placed on a projecting ledge, is the *Hermitage of S. Pietro da Morrone*. It was from this retreat, in 1294, that this venerable man was dragged, at the age of 76, to fill the papal throne, under the name of Celestin V., a dignity he abdicated five months afterwards. Here the archbishop and the two bishops, who had been sent by the conclave to announce his elevation to the Papal chair, fell upon their knees before the hermit, and so astonished him with the news, that he sought to escape from his new and unexpected honours by flight. It was here also that Charles II. and his son Charles Martel came to accompany the new Pope to his coronation, and held the bridle of his mule as he made his entry into the city of *Aquila*, where his consecration took place in the presence of a vast multitude.

The memory of Ovid naturally gives an interest to everything connected with *Solmona*. When its inhabitants revolted against Alfonso of Aragon, that prince suspended the sentence of fire and sword out of respect for the poet. Scarcely any vestiges of the ancient city remain; but the cold and abundant streams which the poet described among the characteristics of his native valley, still form one of its remarkable features.

*Pars me Sulmo tenet Peligni tertia ruris;
Parva, sed irriguis ora salubris aquis.*
Amor. II. 16.

The ascent of *Monte Amaro* (9170 ft.), the highest point of the *Majella*, may be made by carriage from *Solmona* to (1½ hr.) *Pacentro* (5 fr.), and thence with mules in 5 or 6 hrs. Provisions and blankets must be taken, as the night is passed in an Alpine Refuge.

return may be made on any day), 7 or 8 frs. The best plan is to write or telegraph for mules to *Scanno* by means of the authorities at *Solmona*. *Cavaliere de Nino*, the very obliging Director of the College and historian of the *Abruzzi*, will give the traveller every assistance. Otherwise, it will be necessary to walk from the Stat. to the (1¼ hr.) village of *Anversa*, through a fine valley but over a rough path. Mules may be had at *Anversa*. Thence in 4 hrs. to *Scanno*, partly by a yet unfinished carriage-road. The old path, though more picturesque, is now scarcely practicable, except for mountain climbers, and should at any rate be used only for the ascent.

Passing through the very striking *Gola* or *Foce* (Gorge), in 3 hrs. we reach the *Hermitage* of *S. Domenico*, and ascend a rocky mountain to the village of *Villa Lago*, from which a good road leads to the lake (3050 ft.), and skirts it for 2 m. A winding ascent of nearly an hour brings us to *Scanno* (2515), situated in a narrow valley (3940 ft.).

"The *Lago di Scanno*," says Mr. Lear, "is really one of the most perfectly beautiful spots in nature, and the more for being in so desert a place. Its dark waters slumber below bare mountains of great height, and their general effect might recall *Wastwater* in *Cumberland*, but that every craggy hill was of wilder and grander form, and that the golden hues of an Italian September evening gave it a brilliancy rarely known in our own North. At the upper end of the lake, which may be 1½ m. in length, an avenue of beautiful oaks, dipping their branches into the water, shade the rocky path, and lead to a solitary chapel, the only building in sight, save a hermitage on the mountain beyond." *Scanno* is best visited in August or Sept. The costumes both of men and women are here very remarkable, and partake somewhat of a Greek character.

EXCURSION TO THE LAKE OF SCANNO.

Train to (6 m.) *Anversa* (Rte. 14), thence mule to *Scanno* and back (the

ROUTE 14.

ROME TO CASTELLAMMARE ADRIATICO,
BY TIVOLI, AVEZZANO, AND SOL-
MONA.

Miles.	Stations.	Routes.
	ROME	1, 19, 21
6	Cervara	
8	Salone	
10	Lunghezza	
12	Bagni	
17	Monte Celio	
22	Palombara	
25	Tivoli	
28	San Polo	
30	Castel Madama	
32	Vicovaro	
34	Mandela	
37	Cinetto Romano	
39	Roviano	
42	Arsoli	
43	Riofreddo	
44	Cavaliere	
47	Carsoli	
51	Colli	
55	Sante Marie	
58	Tagliacozzo	
63	Scurocola	
65	Cappelle	
68	Avezzano	
74	Celano	
77	Ajelli	
78	Cerchio	
80	Collarmele	
83	Pescina	
86	Carrito Ortona	
89	Cocullo	
93	Goriano Sicoli	
95	Rajano (Upper Stat.)	
98	Fressa	
102	Anversa	
104	Bugnara	
108	SOLMONA	13
112	Pratola Peligna	
114	Pentima	
118	Popoli	

Miles.	Stations.	Routes.
120	Bussi	
127	Torre de' Passeri	
131	S. Valentino	
133	Alanno	
136	Manoppello	
142	Chieti	
149	Pescara	22
150	CASTELLAMMARE	22

Rly. conceded from Avezzano S. to Sora (Rte. 16).

This important rly., remarkable for its bold engineering and magnificent scenery, offers an alternative route to Tivoli, formerly accessible only by carriage or tramway. It leaves the capital by the Central Stat., passes several interesting sites described in the Handbook for Rome, crosses the tramway near *Bagni*, and curves considerably to the N. to gain a higher level, affording grand views over the Campagna, and a far finer approach than any other route to

Tivoli. The stat. lies to the E. of the town. Hence the rly. follows generally the direction of the high road, described fully among the Excursions from Rome, as far as *Roviano*, where the Subiaco road turns S.E., and our line continues E. to

Arsoli, formerly the frontier town of the Papal States. Passing *Riofreddo*, so called from its cool springs, we reach the old Neapolitan boundary Station of *Cavaliere*, beyond which is

Carsoli (5527), with a ruined castle. This town preserves the name of *Car-seoli*, a station on the *Via Valeria*, the site of which may be traced in the vineyards about 2 m. below, after crossing the Turano, in the wood or *Macchia di Sessara*. Great part of its walls, built of massive blocks, portions of towers, an aqueduct, &c., are still visible. Carseoli was for a short time the prison of *Bitis*, the son of a king of Thrace.

The pavement of the *Via Valeria*†

† The *Via Valeria* was opened by M. Valerius Maximus, about B.C. 260, from Tibur to Cor-

still bears marks of chariot-wheels. Several milestones of the 2nd and 3rd Consulates of Nerva, and inscriptions, have been found in the plain and along the line of the Valeria,—one at Avezzano, recording the *Collegium Dendrophorum*, or corporation of woodcutters, who must have been of importance in the country of the Abruzzi.

Tagliacozzo (7409), the most important town of the district, is situated on the rt. bank of a deep ravine in which the Imele takes its origin. The Palazzo Mastroddi has a fine staircase with some marble fragments and Roman inscriptions. There are two Gothic churches in the town, of the 13th cent.

Scoreola (3487), on the lower declivity of a hill, with a castle erected by the Orsini in 1269, and bordering the *Campi Palentini*, close by the spot where the young Conradin, the last of the house of Hohenstaufen, and the flower of the Ghibelline chivalry, were defeated by Charles I. of Anjou, on the 23rd of August, 1268,—a battle which was followed by the execution of Conradin, and the preponderance of the Guelph party throughout Italy.

"After the battle, the king," says Vasari, "sent for Niccolò da Pisa to erect a very rich church and abbey on the site of his victory, wherein should be buried the great number of men killed in the battle, and where, in accordance with his command, masses might be performed by many monks, night and day, for the benefit of their souls; and the building being finished, Charles was so well satisfied with the work that he paid Niccolò great honours and rewards." This Cistercian monas-

tery, about a mile N.E. of the town, near the Telone torrent, is now in ruins, but it still retains the name of *Santa Maria della Vittoria*. An image of the Madonna, executed in France by order of Charles, and covered with *fleurs-de-lis*, exists in the church of *Santa Maria* in Scoreola.

The excursion to the Cicolano district (Rte. 4) may be accomplished from Tagliacozzo, following the valley of the Salto to the point where that mountain torrent joins the Velino.

From **Cappelle** a mule path ascends N.E. in less than an hour to

Albe (200), the ancient ALBA FUCENTIA, or ALBA MARSORUM, celebrated in the history of Rome for its fidelity to the Republic, and as the headquarters of the *Legio Marsica*, which Cicero eulogises in his Philippics. Alba occupied the treble crest of a hill; at present, the convent of S. Pietro, built amidst the ruins of the ancient city, stands on the first; an old tower of the middle ages, called *Colle di Pettorino*, on the second; and the modern village upon the third and highest. Alba was the place of banishment of Syphax king of Numidia, Perseus king of Macedonia and his son Alexander, Bituitus king of the Arverni, and other royal captives. Its *walls, with remains of several towers, present one of the most perfect specimens of ancient fortification to be found in Italy. The polygonal blocks are so carefully put together that the interstices scarcely appear, and, although the courses are irregular, the surface of the wall is perfectly smooth. The remains of an amphitheatre and of some baths are still visible. The church of S. Pietro, of the 13th cent., stands upon the site of a temple, the portico formed by columns of marble, and the Corinthian ones between the nave and aisles, were evidently derived from Pagan edifices. The principal door is decorated with sunken panels. The pavement is composed of ancient mosaics, and numerous fragments of columns are preserved in different parts of the building. The view which it commands is very fine,

finium, and subsequently carried as far as Hadria. The stations on it were—

Tibur,	Tivoli.
Varia,	Vicovaro.
Carsoli,	near Carsoli.
Alba Fucentina,	Albe.
Marrubium,	S. Benedetto.
Cerfennia,	near Coll' Armele.
Statule,	Goriano Scotti.
Corfinium,	S. Pelino.
Interpromium,	Below S. Valentino.
Teate,	Chieti.
Hadria,	Atri.

embracing the plain of Tagliacozzo on the W., the valley of the Salto towards Rieti, and the entire basin of Fucino on the S.

1 hr. W., or 2 m. by carriage road N. of Cappelle, upon a hill on the rt. bank of the Imele, is the village of **Magliano** (3923), in the midst of a district known in Roman times for its iron and copper mines. To the N. rises the double-peaked *Monte Velino* (8160 ft.), visible from Rome.

The rly. turns S.E. to **Avezzano** (8000), situated in a fertile plain covered with almond-trees and vineyards. The baronial *Castle*, built by Virgilio Orsini in 1499, enlarged and decorated by M. A. Colonna, the hero of Lepanto, in 1573, and now the property of the Barberini family, is a very picturesque object, and perhaps one of the best preserved military strongholds of the period in Southern Italy. It contains some Roman inscriptions discovered in the neighbourhood.

For the beautiful road S. to Sora, see Rte. 16.

On leaving Avezzano, the rly. skirts the N. shore of the now drained

Lago di Fucino (*Fucinus*), called also *Lago di Celano* (2180 ft.), formerly 35 miles in circumference and 65 ft. deep. The lake was frozen over in 1167, 1229, 1595, 1683, 1726, and 1864. It was well stocked with carp, pike, tench, and barbel. Its scenery is fine, especially towards the S. angle and on the E. shore, where the lofty mountains which overlook it offer good subjects for the pencil of the artist.

The history of the attempts made to relieve the towns on the shores of the lake from the destructive inundations to which they had been subject is given at great length by ancient writers. The absence of any visible outlet for the abundant streams which flow into it led to the belief that its waters were discharged by unseen channels; and hence any unusual inundation in the valleys of the Velino or the Tiber was attributed to this cause. Claudius eventually undertook to excavate (A.D.

54) an emissary at his own cost, provided the Marsi gave to him the land reclaimed by the drainage. The result of this arrangement was the emissary which conveys the waters into the Liris by a tunnel $3\frac{1}{2}$ m. long, cut through Monte Salviano, almost in a direct line to Capistrello, upon which 30,000 men were employed for eleven years. It was about 13 ft. in height and 6 in breadth, and its upper end, nearest the lake, at the spot called the *Incile*, was about 15 ft. below the bottom of the deepest part of the lake; its general fall was about $1\frac{1}{2}$ in 810. It has 33 shafts (*pozzi*), from which, no doubt, the works were conducted and ventilation established within. The brickwork lining of parts of the emissary and some walls about the entrance and the cunicoli and staircases remain in a fair state of preservation; and in those parts where it has been carried through the solid rock the distances carved by the Roman workmen are still to be seen sharply cut. In course of time, however, the canal became choked up, and the water ceased to flow.

In 1240 the emperor Frederick II. ordered the emissary to be re-opened, but the work was stopped by his death. In the last cent. the Abbatte Lolli examined its course, and induced king Ferdinand to turn his attention to the subject and attempt to repair the emissary in 1786, but the war that soon broke out put an end to it. The work was resumed in 1826, and was much advanced in 1835, especially on the side of Capistrello, when it was suspended.

In 1852 the Neapolitan Government granted in perpetuity all the land that might be reclaimed by draining the lake to a Company, who invited Mr. C. Hutton Gregory, an English engineer, to prepare plans for the restoration of the emissary. The operations carried on under his supervision consisted in widening the emissary and preventing its future deterioration by extensive arching in masonry, and in forming a large basin where the emissary leaves the lake so as to regulate the discharge of its waters.

The draining of the lake was sub-

sequently undertaken by Prince Torlonia, according to the plans of the late eminent Swiss engineer, M. de Montricher, who constructed the aqueduct by which the waters of the Durance are brought to Marseilles. During the progress of the undertaking it was ascertained that the old Roman work had been very defectively performed. The level was irregular, and the middle part of the channel so carelessly executed that no engineer could be surprised at its becoming choked up.

The total length of the new Emisarium is 4 m.; from the point where it emerges on the lake an open canal of 8 m. extends to the deepest part of the basin, making a total of 12 m.; the general inclination is 1 in 1000, the section of the underground portion 20 cubic yds.

The results of this gigantic operation, greater in its plan, and infinitely superior in its execution and engineering details, to that of the Roman Emperor, have proved a marvellous success. In 1871 the depth of the lake had been reduced from 61 ft. to 16 ft., and 86,000 acres of land recovered from the water, of which $\frac{2}{3}$ were already under cultivation, and producing abundant crops of corn, maize, vegetables, grass, hemp, &c. A malarious district has also been rendered healthy, and valuable property acquired.

£1,750,000 has been expended by Prince Torlonia on the prosecution of this magnificent work, the issue of which appeared at first so doubtful as to give rise to the saying, "*O Torlonia secca il Fucino, o il Fucino secca Torlonia*" ("Either Torlonia will clean out Fucino, or Fucino will clean out Torlonia"). In commemoration of the Prince's perseverance and ultimate success, the late King Victor Emanuel caused a golden medal to be struck in his honour.

Celano (8773), the most important town on the basin, is situated upon a hill about 4 m. from the N.E. angle of its former waters. The views in its neighbourhood are extremely interesting. Its Castle is a fine and striking [S. Italy.]

specimen of mediæval military architecture in Italy. It was built about 1450 by one of the three husbands of the Countess Covella, and the interior with its carved doorways and widows, chapel, &c., well deserves a visit. In the church of the *Convento di Valle Verde*, below the town, is the chapel of the Piccolomini, painted by *Giulio Romano*. Celano was the birthplace of the *Beato Tommaso di Celano*, who died in 1253, and is considered to have been the author of the Requiem '*Dies Ira, dies illa*.'

The *Contado* of Celano has some celebrity in the mediæval history of Italy for the misfortunes of the Countess Covella, and for the cruel and unnatural warfare waged against her by her son Ruggierotto, who threw his mother into prison. Napoleone Orsini, who, in the name of Ferdinand and Pius II., destroyed the remnants of the Angevins in the Abruzzi, defeated Ruggierotto, who set his mother at liberty to plead his cause with Pope Pius II., who claimed the Contado for himself. But Ferdinand, to avoid a quarrel, granted it, in 1463, to Antonio Piccolomini, Duke of Amalfi, the pope's nephew and his own son-in-law, as the dower of his natural daughter, Mary of Aragon.

Pescina (5156), on the side of a gorge watered by the Giovenco, is the seat of a bishop, still called *Vescovo de' Marsi*. Its chief object of interest is the old house, perched on a crag jutting over the ravine, in which *Cardinal Mazzarin* was born on July 14, 1602.

[5 m. S.W. lies **San Benedetto**, on the site of *Marruvium*, the capital of the Marsi.]

It was a flourishing town under the Roman empire; in the middle ages it was called *Marsica*, and was the birthplace of Leo Ostiensis and Boniface IV.; but now it is a miserable hamlet near the back of one of the branches of the *Giovenco*, the ancient *Pitonius*, a stream flowing into the lake from the valley of Ortona a' Marsi. Numerous remains, especially inscriptions, have been found in its neighbourhood, and during a long drought in 1752 consider-

able ruins were exposed, from which statues of Nero, Agrippina, Claudius, and Hadrian were obtained and carried to Naples. 6 m. S., on the old post road to Atina, lies

Ortuocchio (1529), once near the shore, and exposed to marsh fevers; from which has been freed by the draining of the lake. It has a picturesque old castle with a drawbridge well preserved.]

The rly. now ascends to cross the ridge of the central Apennines at *Forca Caruso* (3400 ft.), the ancient *Mons Imeus*, and descends to **Rajano**, which has another stat. on the Aquila-Solmona line, seen far below. Magnificent views are gained during the rapid incline to **Aversa**, the nearest point to the Lake of Scanno, and

Solmona, where the line turns N. to **Pratola**, at the confluence of the Gizio with the Sagittario. The finely situated village conspicuous on the rt. is *Roccacasale*. 2 m. W. of Pratola are the extensively dispersed but scanty ruins of *Corfinium*, the capital of the *Peligni*, the seat, during the Social war, of the allied provinces, who changed its name to *Italica*, and erected in it a spacious Forum and Senate-house. The most important remains are those of an aqueduct, stretching across the plain. A small *museum at Pentima (the ancient *Peligna*) contains various curiosities found among the ruins. These are of very high interest, and include a most important collection of Roman domestic implements, with arms and weapons found in the entrenchment made by Cæsar during his famous siege. 1½ m. S.W. of the Stat., passing through the village, is the interesting *church of **S. Pelino**, architecturally of the 13th cent., but built up of materials taken from the ruins of *Corfinium*. The interior has been modernized, but contains a finely carved ambo. Adjacent is the yet more ancient church of **S. Alexander** (1102), with interesting apse, altar, and frescoes.

Popoli (7000) is situated 1 m. below the union of the Aterno with the Gizio.

The ruined castle of the Cantelmi, dukes of Popoli, is finely placed on an eminence above the town, and adds greatly to its picturesque appearance. The church and many of the houses are interesting; the most conspicuous object is a dilapidated building with fine Gothic windows and armorial shields, in a side street ¼ min. from the Piazza. It was probably an old City Hall (15th cent.), and bears the Cantelmi arms.

Bussi Stat.—Dil. to **Capestrano**, passing (¼ hr.) the village, just before reaching which is a fine cascade. 5 min. beyond Bussi on the l. is a half buried but interesting 13th-cent. church. An hour further is the fine *church of **S. Pietro ad Oratorium**, ruined, but containing numerous inscriptions and a striking baldacchino. (Keys kept by Cav. de Nino at Solmona.)

The valley now contracts into a narrow gorge about 3 m. long, called *Intermonti*, with steep limestone sides. Above the line stands

Tocco (4842), picturesquely situated on a cliff overhanging the road on the l. It was the birthplace of Carlo di Tocco, a lawyer of the 12th cent., from whom the Princes of Montemiletto descend.

Torre dei Passeri. On the l. bank of the Pescara, at the base of **Monte Majella**, 10 min. from the village on the opposite side from the Stat., are the ruins of ***San Clemente di Casauria**. The monastery was founded by the Emperor Louis II. for the purpose of receiving certain relics of St. Clement, which he obtained from Adrian II. in 875. The portal sculptures are of great interest; the Ambo and Paschal candelabrum at the high altar are of the 13th cent. The remains of the church and monastery, the reliefs, and the *silvered bronze gates inscribed with the names of the possessions of the establishment, attest the former wealth of the foundation. The church was rebuilt in 1176 by **Leonato**, 31st abbot of the monastery.

Near this is the village of *Moscufo* in *Apulia*, with the small church of *La Madonna del Lago*, containing a very elaborate ambo, the work of a certain Nicodemus in 1178: the reading-desks are supported by angels painted, and by figures of the Evangelists.

San Valentino (3814). The tourist fond of wild scenery may follow a path on l. leading to *Roccamorice* (1642), situated on one of the lower slopes of the *Majella*. About 3 m. from it, at *Fornelli*, fine large crystals of sulphate of strontian are found. From *Roccamorice* the path ascends the valley of the *Orfenta* to the *Piano del Molino*, where it is abruptly closed by the peaks of *Monte Cavallo*, *Monte Mucchia*, and *Monte Amaro*, the highest peak of the *Maiella* group. Here the *Orfenta* has its origin from a beautiful double waterfall descending from the stupendous buttresses of *Monte Cavallo* and *Monte Mucchia*. Another path descends from the *Piano del Molino* through *Caramanico* to *Salle* (1725), whose inhabitants, as well as those of *Musellaro* and *Bolognano* (1104), villages near it, have long enjoyed the reputation of manufacturing the best strings for musical instruments. From *Salle* the tourist may either rejoin the high road below *Tocco* (5 hrs. from *S. Valentino*), or, crossing the ridge of the *Morrone*, whose highest peak is 6862 ft., descend to *Solmona* (3 hrs. further), through the long and narrow gorge of *Valle di Mala Cupa*, covered with thick forests in which the *Santolina Alpina* grows most luxuriantly.

Alanno. 2 m. on the rt. is **Santa Maria di Arbona*, which contains an elegant tabernacle and Paschal candelabrum of the 13th cent.

Chieti (23,602), capital of the *Abruzzo Citeriore*, the ancient *Teate Marrucinorum*, stands on a hill (1150 ft.) commanding a fine view, 3 m. to the S. of the stat. It is the see of an archbishop, and the residence of many rich families. *The Abbate Galiani*, who, as *Neapolitan Secretary of Embassy*, shone at the

court of Louis XVI., was a native of Chieti. The order of the *Theatins* took their name from this place, their founder, Paul IV., having been its archbishop. Of the many remains of *Teate*, the most remarkable are—seven large halls, part, perhaps of some *Therma*; near the *Tintoria*; ruins of a gateway, and of a large theatre near the *Porta Reale*; and several inscriptions built into the walls of the cathedral, some of which refer to the *Asinian* family, to which *Asinius Pollio*, the friend of *Horace* and of *Virgil*, belonged. The churches of *S. Paolo* and of *Sta. Maria del Tricaglio* (*a tribus callibus*) stand on the foundations of temples of *Hercules* and of *Diana Trivia*. From *Chieti* there is a road of 16 m. to *Lanciano*.

Pescara (5238), the ancient *Aternum*, is a fortified town at the mouth of the river of the same name. It owes its importance wholly to its being a military station. The fortress was built by *Charles V.*

At the mouth of the *Pescara*, *Sforza di Cotignola*, the celebrated *condottiere*, then in the service of *Joanna II.*, perished while leading his army across the river on the 3rd of January, 1424. On that day he marched out of *Ortona* with his victorious army on his way to *Aquila*. The fortress of *Pescara* was occupied by the troops of *Braccio di Montone*, and, all the ordinary fords having been impeded by the garrison, *Sforza* determined to cross the broad but insecure mouth of the stream. Stormy weather increased the dangers of the passage. While standing in the middle of the river, directing the troops, *Sforza* saw his favourite page, *Mangone*, carried out of his depth; in endeavouring to save him, he slipped from his horse, and the weight of his heavy armour caused him to sink in the waters.

In the neighbourhood of *Pescara*, at *Tempigno*, are vestiges of a temple and a street of tombs. The train crosses the *Pescara* river to *Castellammare Adriatico*, a small town almost entirely created by the riv., with a bathing establishment on its sandy shore.

ROUTE 15.

SOLMONA TO CAJANELLO, BY ISERNIA.
—CARRIAGE ROAD AND RAIL.

Miles.	Stations.	Routes.
	Rocca Ravindola	
5	Venafro	
8	Sesto Capriati	
10	Sesto Campano	
14	Presenzano	
18	Cajanello	. . . 1

Rly. in course of completion to Isernia (Rte. 15).

Dil. in 6 hrs. to Castel di Sangro, and thence in 5 hrs. to Roccaravindola by a new road, avoiding Isernia. A two-horse carriage may be hired for about 30 frs., following the old road through Isernia.

The road runs a little E. of S., following the course of the Gizio, and is nearly level as far as

6 m. **Pettorano**, where the new road begins, and ascends in long windings for nearly 2 hrs. The view over the valley of the Gizio and the plain of Solmona is one of the finest scenes of its kind in Italy. The whole plain, 13 m. long, is spread out like a map at the foot of the pass, and the distant prospect is bounded by the long chain of the Majella, and the conspicuous *Gran Sasso d'Italia*. The Gizio rises in the ravine below Pettorano.

13 m. **Rocca Valloscura**, now called *Rocca Pia*, is situated, as its name imports, in a deep precipitous ravine. The ascent which follows is very steep, and the country becomes wilder and more dreary. It is, however, a perfect picture of this peculiar class of scenery: the rocks in the deep ravines below the road are often so curiously broken that they have all the appearance of Pelasgic walls. 2 m. from Valloscura the old road is joined as far as the *Piano di Cinquemiglia* (4800 ft.), which forms the summit of the pass, and is marked

82 m. from Naples. This is perhaps the most wintry spot in Italy. The sudden falls of snow, and the stormy winds to which it is exposed, make it dangerous and often impassable in winter, and semi-Alpine even in June. In February, 1528, 300 Venetian soldiers perished in crossing it; and a similar fate awaited 600 Germans under the Prince of Orange in March, 1529. A double line of high posts marks the direction of the road through it. In the spring and autumn it is one of the principal stations of the shepherds on their annual migration to and from Apulia. For this reason the pedestrian should take care to be accompanied by a guide or native of the country, the dogs being exceptionally strong and savage. At the S. extremity the road is carried through a gorge, offering one of the finest views on the whole journey, and passes on the l.

18 m. **Boccarasa** (1857), a picturesque place, and the highest inhabited village in South Italy (4370 ft.). Hence a road branches off on the l. to Palena and Lanciano (Rte. 12).

A long and steep descent leads into the valley of the Sangro. The mountains are bolder in their forms than those already passed, and are covered with dense forests of oaks. The mountain-tract beyond Isernia, with the snowy range of the Matese in the distance, are fine features in the view. The river is crossed to

26 m. **Castel di Sangro** (5239), a curious old town at the base of a rocky hill at the extremity of a plain, through which the *Sangro* (*Sarus*) winds its course. It is surrounded by the ruins of the feudal castle of the Counts of the Marsi. Many of the houses are remarkable for their architecture. One near the inn bears the date of 1374. Dil. to (50 m.) Ortona on the Adriatic, passing through Lanciano (Rte. 12).

EXCURSION TO BARREA, ALFIDENA, AND LA META.

[A wild mountain path leads S.W. from Castel di Sangro to S. Germano.

It should not be attempted without a good guide and letters of introduction to some resident proprietor at Alfedena and Picinisco. Both may be obtained by applying to the local authorities at Castel di Sangro. From this town a path of 2 hrs. leads along the plain of the Sangro to

Scontrone (1331) on its l. bank, in the midst of pine-forests. Hence the path ascends the river through a romantic valley, which gets wilder and narrower as it approaches *Barrea* (1806), placed on the top of a mountain overhanging the deep ravine through which the Sangro flows. This river rises near the village of *Giota*, one of the coldest spots in Italy, from under the group of mountains which enclose the Lago Fucino on the S.E.; it runs below the villages of Pescasseroli and Opi, in an upper valley shut in on the N. by *Monte Greco* or *Cimazza* (7875 ft.), and on the S. by the mountain on which stands *Barrea*. From this upper basin the Sangro has found its way to the lower valley through a gorge so narrow as to be spanned by an old Gothic bridge of a single arch nearly 150 ft. in height. From *Barrea* we retrace our steps southwards, following the rt. bank of the river to *Alfedena* (2100), a convenient sleeping-place for the first evening. It stands opposite *Scontrone*, on the bank of the *Rio Torto*, a small stream which runs through the town, and through a narrow cleft in the rock precipitates itself into a dark and deep chasm. In the parapet of the bridge over it is encrusted an old Oscan inscription. *Alfedena* retains nearly the name, although not exactly the site, of *Aufidena*, a city of the *Caraceni*, the most northern tribe of the Samnites, which was taken by storm by the consul Cn. Fulvius, B.C. 238. On a hill on the l. bank of the river are some remains of polygonal walls. From *Alfedena* a mountain-path of 7 hrs. crosses a high ridge of the mountain of *La Meta* by the *Passo del Monaco*. During the ascent the views of the stupendous rocks and bold precipices of *La Meta*, which on this side falls

almost perpendicularly, are really magnificent. The path traversing the high valley (4795 ft.), in which is the source of *La Melfa*, near the chapel of the Madonna del Canneto, descends to *Picinisco* (3417), the second night's rest, situate on a slope of *La Miele* (7480 ft.), which may be ascended in 12 hrs. The view from the summit extends from *Monte Corno* in the Abruzzi to *Monte Alburno*, near *Pestum*, and from the Adriatic to the Mediterranean. The chapel of *S. Maria del Canneto*, in August, is the scene of a *Festa* to which thousands of peasants, in their picturesque costumes, flock from the adjoining provinces. From *Picinisco* a good road of 6 m. leads to *Atina*, from which another of 15 m. descends S. to *San Germano* (Rte. 6).]

From *Castel di Sangro* a carriage takes 5 hrs. to reach *Isernia*. The high road, after a tedious ascent, passes through

34 m. *Rionero*, a poor village, beyond which the road overlooks, on the rt., the small plain of the *Volturno*, with those windings from which the river is supposed to derive its name.

[A path of 2 hrs. leads from *Rionero* to the source of this river and *Castellone*, near which are the ruins of the Lombard monastery of *S. Vincenzo a Volturno*, so famous in the middle ages as to have been visited by *Charlemagne*, and in later times celebrated for its archives. It was suppressed and destroyed at the French invasion, when its collections were transferred to *Monte Cassino*. The interesting walk from *Rionero* to its ruins, and back to rejoin the high road at the *Taverna di Vandra* near the 62nd m. from *Naples*, will take about 5 hrs.]

The road descends to

38 m. *Piano di Foroli*, on leaving which the road passes the *Taverna della Vandra*, a miserable osteria, and then rapidly descends into the valley of the *Vandra*, from whence it ascends again

to cross the *Mucrone*, a spur of the Apennines. The view in each direction is very beautiful. To the l., on a high precipitous rock, is *Miranda*, with a large baronial castle.

46 m. **Isernia** (9066), the ancient *Æsernia*, a city of Samnium. Its commanding position, and the massive remains of its polygonal walls, which constitute the foundations of the modern ones in nearly their whole circuit, afford a proof of the military skill which the Roman historians ascribe to the Samnites. During the Social War, after the fall of Corfinium and Bovianum, it became for a time the headquarters of the allied Italians. The high road passes outside the E. wall, between the city and a deep valley watered by the Fiume del Cavaliere. In the lower part of this bottom is a rocky mound, with an old circular church dedicated to *SS. Cosma and Damiano*, now used as the public cemetery. The fame of these saints in the cure of disease was so great, that people from all parts of the kingdom formerly crowded to their shrine at Isernia, during the September fair, to purchase masses for their restoration to health, or to deposit offerings for benefits received. Red wax models of different parts of the human body affected by disease were exposed for sale to those who came in search of health. Many of these offerings were of such a character that Sir William Hamilton and Mr. Payne Knight, who in the last cent. investigated the origin of the ceremony, believed it a remnant of the worship of Priapus. In 1780 the government, to suppress the scandal, prohibited the sale or presentation of the objectionable class of *ex voto* offerings; but the practice had taken so firm a hold on the public mind that when Sir Richard Colt Hoare visited the town ten years later, he was able to procure specimens of the forbidden emblems. The fair is now remarkable chiefly for the display of costumes of the inhab. of the Abruzzi and Terra di *Lavoro*. Below the church is a precipitous hill covered with an ilex grove, surrounding a monastery of the Capuc-

cini, remarkable for the picturesque beauty of the site.

The modern town has manufactories of woollens, paper, and earthen ware, and is the see of a bishop. It consists chiefly of one narrow street, running along the crest of the hill. In the middle of the town is a fine old fountain, with six rows of arches supported on short columns of white marble of different designs. Near the church, destroyed by the earthquake of 1804, is an old tower, supposed to have belonged to a gateway of Norman times, at the base of which are four mutilated statues. In the adjacent street are foundations of massive buildings, and a rudely sculptured lion, apparently as ancient as the Samnites themselves. The antiquities appear to have been destroyed in the middle ages, when the city was fortified, as many semi-circular towers and walls of that period are still to be seen. The frequent earthquakes have also contributed to their destruction. The great curiosity of Isernia is the ancient *Aqueduct*, hewn in the rock. It begins at the bridge on the Solmona side, where the water enters the channel. It has six airholes or *spiracoli*, the deepest of which is said to be 85 ft. It supplies the fountains and manufactories of the town with water.

The construction of a rly. from Solmona to Campobasso (Rte. 8) has been conceded by the Italian Government, following our present route as far as Isernia. Meanwhile, a dil. runs daily from Isernia through Boiano to (33 m.) Campobasso.

A rapid descent from Isernia along an excellent road brings us to the valley of the Volturno, passing under the hamlet of Macchia. The village of Montaquila is seen on a hill above the rt. bank of the Volturno; crossing which by a fine bridge, and leaving the town of *Monteroduni* (3060) 2 m. on the l., we continue to

55 m. **Rocca-Ravindola** Stat., where the rly. begins. The approach is very beautiful, through a rich succession of groves and hills covered with fine oaks, to

Venafrum (4461), the ancient *Venafrum*, situated at the W. extremity of the plain of the Volturno, 3 m. from the river, on the lower slopes of the lofty mountain of Santa Croce, upon which, about half way up its side, are the ruins of an old tower. At the base of the mountain rise the copious springs which form the Fiume di San Benedetto. Another spring in the neighbourhood retains the name of the *Fons Papiria*. Its antiquities have nearly all disappeared, and the only vestiges now remaining are some fragments supposed to belong to the amphitheatre, a small portion of the polygonal walls, and some inscribed stones. The modern town, placed below the site of the ancient, is the see of a bishop, and is celebrated, as in the days of Horace, for its olive-oil. Above it towers an old castle of the Caraccioli.

A road runs W. to (16 m.) S. Germano across *Monte Sambucaro*, passing by *Cepagna* and *S. Pietro in Fine*, and following nearly the line of a branch of the ancient Via Latina, which led from Venafrum to Casinum.

Below the town, a bridge over the Volturno, called the Ponte Reale, leads to the Royal Chase of Venafrum, which abounds with majestic oaks, and is full of wild boars. The rly. proceeds through pleasing scenery to **Caianiello Vairano**.

ROUTE 16.

ROCCASECCA TO AVEZZANO, BY ISOLA AND SORA. RAIL AND CARRIAGE ROAD.

Miles.	Stations.	Routes.
	Roccasecca . . .	1
6	Arce	

Rly. in construction from Arce to Sora, and conceded thence to Avezzano.

The scenery throughout this route is singularly attractive. Leaving Roccasecca the rly. runs N.W. to

Arce (6390) finely upon the slope of a hill crowned by a mediæval fortress called Rocca d' Arce.

The position of *Rocca d' Arce*, still occupying the site of the ancient *Arx Volsarum*, is very striking. It has remains of polygonal walls, and is a picturesque object from all parts of the surrounding country. It was strongly fortified during the middle ages, when it was considered impregnable. It is supposed to be the ancient *Arcanum*, near which was the villa of Quintus Cicero. Many inscriptions have been discovered in which the names of the family of Cicero occur. Some ruins on the east are called *F. Aja di Cicerone*, or Cicero's Barn, and a ruined aqueduct is supposed to be that which Quintus employed the architects Messidius and Philoxenus to construct.

From Arce we proceed parallel to the bank of the Liris; but the river is seldom visible from the road. Soon after crossing a sulphurous stream, we see on a hill on the rt. the village of *Fontana* (2129), and on the l. *Monte S. Giovanni*, known for its once vast and wealthy monastery.

4 m. from Arce a road branches off on the rt. to (4 m.) Arpino (see below). Close to the road, the Liris forms a series of rapids, called La Nitrella. Near this spot is a ruined arch, the remains of a Roman bridge which here crossed the river.

8 m. **Isola** (5582) a thriving place, built on a small island surrounded by two branches of the river, at the foot of an elevated platform on which stands the old feudal castle of the former dukes of Sora. The river is divided by this mass of rock into two branches, which rush down from the platform on either side of the castle, forming the **Falls of the Liris*. The first fall is perpendicular, and is nearly 100 feet high; the second is at the extremity of the town, where the main branch of the river rushes down an inclined plane, many hundred feet in length, forming a majestic cataract.

bination of cascade and cataract. At the foot of the fall is a cloth manufactory, through which the water is carried to turn the mills.

The finest view of Isola and the valley of the Liris as far as Sora is gained from the hill of S. Giovenale, facing the town on the rt. of the road.

The Castle of the Buoncompagni, now a cloth factory, has some finely frescoed old rooms, in one of which is a frieze in high relief of the neighbouring towns. Good view from the belfry tower. A good road leads to (5 m. W.) *Casamari* (Rte. 1).

After leaving Isola the road passes the *Cartiera del Fibreno*, the paper-manufactory of Mons. Lefebvre, Count of Balzorano, the machinery of which is driven by the Fibreno, which here falls into the Liris. Upwards of 3000 hands are here employed. In the gardens are the *Cascatelle*, or little falls. The inclined surface of rock down which the river rushes is broken transversely in five or six places, and at each of these a separate cascade is formed.

About a mile beyond this is the monastery of *S. Domenico Abate*, on an island formed by the Fibreno shortly before its falling into the Liris, and identified with the *Insula Arpinas*, Cicero's birthplace, the scene of his dialogues *De Legibus*, and the spot where he composed his orations for Plancius and Scaurus. The church was built from the ruins of Cicero's Arpine villa; in its walls, seen from the front garden of the monastery, are several fragments of Doric ornaments, triglyphs, and reliefs. The subterranean church, said to date from 1030, is curious for its architecture, approaching that of the early Saxon style in England; here *S. Domenico Abate* died. The low columns, of granite and marble, with capitals of different orders, were also taken from the ruins of Cicero's villa. Cicero was very fond of this island, and in one of his dialogues he reminds Atticus that his ancestors had lived there for many generations, and that his father had rebuilt the villa. (*De Leg.* ii. 1.) We learn from his letters to Atticus that Cicero had here a library which he

called *Amalthea*, in imitation of the name by which the great library of Atticus in Epirus was designated. Martial tells us that the island afterwards became the property of *Silius Italicus* (*Ep.* xi. 49).

Above the island, crossing the Liris at an oblique angle, are the ruins of a Roman bridge, called the *Ponte di Cicero*. Only one of its three arches is now standing. From *S. Domenico*, or from a point lower down near the Paper Mills, a road winds up the hill to (4 m.) Arpino. The views of the fertile and varied country which it commands are very beautiful.

ARPINO (11,535), the Volscian city of *Arpinum*, birthplace of Cicero and of *Caius Marius*, two of the most illustrious names in Roman history, occupies a fine position on two hills. The church of *San Michele* is said to occupy the site of a Temple of the Muses, and nine niches in its walls are supposed to have contained their statues. The *Palazzo Castello* is the reputed site of the house of Marius, and the *Strada della Cortina* is pointed out by local tradition as the site of that of Cicero. The *Palazzo del Comune* is decorated with statues of Cicero and Marius; the college is called the *Collegio Tulliano*; the armorial shield of the town contains the letters M. T. C.; and the inhabitants still show their veneration for the great orator by frequently giving their sons the Christian names of Marco Tullio. The town has thriving manufactories of paper, ribbons, and cloth. Many inscriptions preserved in the walls of the churches and other buildings show that the ancient city was also remarkable for its woollen manufacturers and fullers. *S. Maria di Civita* occupies the site of a temple dedicated to Mercury *Lanarius*. Cicero's father, according to Dion Cassius, was a fuller, and the name *Tullius* is of frequent occurrence in these inscriptions, as is that of *Fufidius*, which is mentioned more than once in Cicero's letters. Another inscription in the possession of the Vito family records the name of Titus Egnatius, the friend whom Cicero recommends to P. Servilius Isauricus.

as the generous companion of his exile, who had shared with him all the pains, the difficulties, and the dangers which he had undergone during that most unfortunate period of his life. Modern Arpino was the birthplace (about 1560) of *Giuseppe Cesari*, the painter, better known as the *Cav. d' Arpino*, whose house is still shown.

The ancient citadel stands on the summit of the hill above the town, and is still called *Civita Vecchia*. The Cyclopean walls are not so perfect as those of Alatri, as they were built upon and fortified in the middle ages, but enough remains to mark the strength and extent of the massive fortress. The finest relic to be seen here is the pointed gateway called the **Porta dell' Arco*. It is constructed of enormous polygonal blocks, without cement, gradually converging upwards; and is unique as a gate, although in its general form it bears some similarity to those of Mycenæ and Tiryns and to certain pointed archways in the Etruscan sepulchres of Cervetri. Near it are the remains of the ancient *cloaca*, of massive blocks, and in the same polygonal style. Some portions of an ancient pavement, retaining the marks of chariot-wheels, are also visible. The large square tower in the citadel is said to have been for some time the residence of King Ladislaus. Lower down is a fine Roman arch, now used as one of the entrances to the modern town. Of the history of Arpinum we know little more than that it was one of the five Saturnian cities; that about B.C. 302 its inhabitants obtained the Roman citizenship, and B.C. 188 were enrolled in the Cornelian Tribe, and obtained the right of suffrage; and that M. P. Cato and Pompey said it deserved the eternal gratitude of Rome for having given her two saviours. In the 15th cent., at the commencement of the war between Ferdinand I. and John of Anjou, Arpino embraced the Angevin cause, and was attacked and captured by Orsini, the general of Pius II., who favoured the claims of Ferdinand. The Pope, on hearing that Arpino had fallen, gave orders that it should be spared on account of Cicero and Marius, *Parce*

Arpinatibus ob Cui Marii et Marci Tullii memoriam.

From S. Domenico a long straight road crosses the plain to

12 m. Sora (12,074) on the l. bank of the Liris. On a rocky hill immediately behind it, closing the entrance of the upper valley, are the remains of the Cyclopean walls of the ancient citadel, and the ruins of the feudal castle, which was the stronghold successively of the Cantelmi, the Tomacelli, the Buoncompagni, and other powerful families. Sora, which gives a ducal title to the latter family, is the see of a bishop, and was the birthplace in 1538 of Cardinal Baronius. In 1229 it was taken and burnt down by Frederick II. In front of the cathedral there are several ancient inscriptions and fragments of sepulchral monuments. The ancient Sora was taken by the Romans from the Volsci, who revolted against the Roman settlers and admitted the Samnites, who were in turn expelled by the Romans. It was one of the refractory colonies in the second Punic war, and many years afterwards it was recolonized by order of Augustus.

EXCURSION TO THE LAKE OF LA POSTA AND TO ATINA.

[From Sora a mountain road leads S.E. by Atina to S. Germano. After 4 m. it passes on the l. the small lake of La Posta, from which the *Fibrenus* takes its origin. This beautiful sheet of water at the foot of a mountain, on the slopes of which are the villages of La Posta, Vicalvi, and Alvito, is of great depth, and so clear that the copious springs which supply it may be seen bubbling up from the bottom. It abounds with wild fowl and delicious trout. 8 m. beyond it, after a considerable ascent through a picturesque country, we reach ATINA (4211), which retains its ancient name and position on a hill, 1300 ft. high, near the Melfa torrent. The view from it, embracing the Castle of Sora and the plain of the Melfa, is very striking.]

but the peculiar position and the lofty and bleak Apennines, which bound the horizon on all sides, and especially towards the S., give the place a wild and desolate aspect, and a dreary and inhospitable character to the landscape. Virgil speaks of *Atina* as a powerful city, *Atina potens*, long before the foundation of Rome, and Cicero represents it as one of the most distinguished cities of Italy in his day. Some of the streets retain traces of their ancient pavement. Its *polygonal walls, detached portions of which are still visible, enclosed the whole summit of the hill, part only of which is now occupied, and on the highest point, where probably the citadel stood, they are better preserved and of much larger blocks. There is also a gateway of Roman architecture, called the *Porta Aurea*, remains of an aqueduct, substructions of two temples, and numerous sepulchral monuments and inscriptions. 2 m. from *Atina* the road is carried through the pass of *Cancello*, 1682 ft. high. At the 4th m. it skirts the village of *Belmonte*, placed on a barren hill; on the rt. lower down it crosses the *Rapido* under the picturesque village of *St. Elia*, and after the 11th m. reaches *S. Germano*. The scenery on coming down towards *S. Elia* is very beautiful. From *Atina* a road leads to *Picinisco*. (Rte. 15.)]

The road beyond *Sora* traverses the *Val di Roveto* (Vale of Thickets) N.W., ascending the l. bank of the *Liris*. On the rt., 6 m. from *Sora*, is *Balsorano* (2943), occupying the slope of a rocky hill crowned by a baronial castle of the *Piccolomini*. Numerous villages are scattered over the lower hills on each side of the valley, which is narrow and bounded on either side by lofty mountains.

7 m. further we leave on the rt., nearly 2 m. above the road,

[*Civita Antino* (1458), the *Antinum* of the *Marsi*. It has remains of polygonal walls, and an ancient gateway, called *Porta Campanile*, still forming

one of the entrances to the village. In the vestibule of the hospitable *Casa Ferranti* are preserved some Latin inscriptions: one cut upon the rock between *Antino* and *S. Luco*, to *Varia Montana*, by her parents, is very touching: others, relative to the College of *Dendrophori*, are interesting.]

About a mile beyond this point, at the junction of the *Schioppo* with the *Liris*, the Falls of the *Bomito* are visible 4 m. on the l. They are situated in a fine natural amphitheatre, formed by *Monte Crepacore* and *Monte Campovano*. The principal waterfall, called *Lo Schioppo*, springs from the edge of the rock with great force, at a greater height than that of *Terni*, and in falling forms such a curve as to admit of passing behind it. The carriage road proceeds to

24 m. *Civitella Roveto* (2098), standing upon a height on the rt. bank of the *Liris*, between two of its small tributaries. 3 m. beyond, the valley contracts into a defile, on the l. of which is the village of *Canistro* on the top of a high and thickly wooded hill, and further on *Pesco Canale*, situated on a projecting rock which almost closes up the valley. The road, after passing through a narrow gorge, reaches

28 m. *Capistrello* (3229), perched on a height above the river at the junction of the valley of *Roveto* with the upper valley of the *Liris*. In ascending to it the road passes by the mouth of the Emissary, formed by *Claudius*, for draining the *Fucino* basin. | From *Capistrello* the road is carried through the upper extremity of the *Campi Palentini*, along the line of the Emissary, passing by some of its *Cunicoli* or air-shafts. *Tagliacozzo*, to which a direct road branches off, is seen at a distance on the l. On ascending *Monte Salviano*, which is covered with the wild sage (*salvia*), from which it derives its name, a magnificent view of the lake is obtained, backed by an amphitheatre of mountains, amongst which the *Velino* on the N. and the lofty range of the *Maiella* on the E. are seen rising majestically above the others.

About a mile S.E., at the foot of the hill, are the *Case Inelle*, close to the mouth of the Emissarium on the lake, where the drainage operations (see Rte. 14) may be most conveniently inspected. 4 m. further is

Luco (2650)—near the site of *Penna*—the *Lucus Anguitiae*, or grove of Anguitia, the sister of Circe and Medea. At a later period the modern village grew up on the spot, which is called *Anguitia* in inscriptions, but whose inhab. are called *Lucenses* by Pliny. Its ancient walls may still be traced, and on part of them the church of *Santa Maria*, mentioned by Leo Ostiensis, was built. Anguitia is mentioned by Silius Italicus, as celebrated for the faculty of its inhabitants in charming snakes, which are still numerous hereabouts. The road now runs N. to

36 m. **Aversa** (Rte. 4).

ROUTE 17.

NAPLES TO FOGGIA, BY CASERTA AND BENEVENTO.

Miles.	Stations.	Routes.
	NAPOLI	2, 4, 5, 9, 10, 17, 25
6	Casoria	
8	Fratta	
10	S. Antimo	
13	Aversa	
18	Marcianise	
22	CASERTA	1, 3
26	Maddaloni (Upper Stat.)	
30	Valle di Maddaloni	
32	Frasso Dugenta	
38	Amorosi	
41	Telesse	
44	Solopaca	

Miles.	Stations.	Routes.
48	S. Lorenzo	
52	Casalduni Ponte	
56	Vitulano	
61	BENEVENTO	18
64	Ponte Valentino	
70	Apice	
75	Buonalbergo	
78	Montecalvo	
85	Ariano di Puglia	
92	Savignano	
95	Montaguto	
98	Orsara di Puglia	
103	Bovino	
108	Giardinetto Troja	
119	Cervaro	
124	*FOGGIA	19, 20, 21, 22

Rly. conceded from Aversa to Ponte di Garigliano (Rte. 12); in construction from Benevento S.S.E. to Avellino (Rte. 2); and projected from Apice S.S.E. to Contursi (Rte. 25).

Soon after leaving Naples the line ascends, and, branching off from that to Rome on the l., enters a tunnel of 586 yards, under the great extramural cemetery of the city, to reach the plain of the Campania, across which it runs to

Casoria, in one of the richest districts of the Terra di Lavoro, here covered with poplars and elms supporting vines, or with cornfields and large tracts of hemp, overshadowed by stone-pines. The wells are extremely numerous, the crops being diligently watered by hand. A steam tramway runs hence to Naples.

Aversa (21,176), founded by the Normans in 1030, has acquired celebrity for its lunatic asylum, the Maddalena, established by Murat, and capable of containing 500 persons. This institution was one of the earliest to throw aside restraints, and to rely on moral influences founded on the basis of occupation and amusement for the cure. The suppressed Celestine convent of San Pietro a Maiella stands on the site of the mediæval castle which was the scene of the murder, in 1345, of Andrew of Hungary, husband of Queen Joanna I., who was called out of his bed to receive pretended tidings

of great urgency from the capital, and strangled by the conspirators in the garden of the convent. The church of *S. Lorenzo* has a handsome Lombard façade. *Asprino*, a white acid wine grown at Aversa, may be tasted at the rly. Stat.

[2 m. E. is the village of *S. Elpidio*, where some ruins still mark the site of the Oscan city of *Atella*, celebrated in the history of Roman literature for the satirical farces called the *Fabula Atellanæ*, which were represented in the Oscan language on the Roman stage long after Latin was the prevailing idiom. These farces are supposed to have been the prototypes of the performances in the theatre of San Carlino which are so popular in Naples at the present day; and the Neapolitan Pulcinella is regarded as the lineal descendant of the Oscan Maccus, so well known by the Pompeii paintings.] The rly. crosses the canal of the Lagni, the lowest part of the plain, before reaching

Caserta, which is approached from the side of Rome. The rly. now crosses the plain near *Galasse* on the site of the Roman stat. of *Calasse*, ascends rapidly between deep cuttings in the limestone rock, during which there are splendid views on the rt., and penetrates two tunnels, one nearly $\frac{1}{2}$ m. long, before reaching

Maddaloni, finely placed on a ridge of hills that separates the Campania from the valley of the Isclero. The town lies below on the rt., and has a second Stat. in the plain.

Turning N., the rly. as well as the high road now pass under the lower arches of the **Ponti della Valle*, an aqueduct which conveys water from the skirts of *Monte Taburno* to the Royal Gardens of Caserta, along a circuitous course of 21 m. The sources of the stream are near Airola and Fizzo. The latter place was also the source of the *Aqua Julia* carried to ancient Capua. For a great part of the distance the water is conveyed by underground channels excavated on the slopes of the mountains. This aqueduct, which

spans the valley between *Monte Longano* and *Monte Garzano*, consists of three tiers of arches rising to the height of about 210 ft., and is 610 yds. long. The lower tier has 19 arches, the middle 28, and the upper one 43. A carriage can drive along the upper tier. This gigantic work was begun by *Charles III.* from the designs of *Vanvitelli*, and completed by his successor *Ferdinand I.*

2 m. farther a good road on the rt. leads to (4 m.) *S. Agata dei Goti*, the ancient *Saticola* (Rte. 1).

Descending rapidly from *Valle*, through a fertile country having high mountains on each side, we arrive at

Dugenta, whence also *S. Agata* may be reached by road. 3 m. farther the rly. reaches the *Calore*, and then crosses the river on an iron bridge, which it follows to

Amorosi (1823), whence a road runs N.W. to *Piedimonte d' Alife* (see below).

Telese, on the l. of the line, enjoys an increasing reputation for its mineral waters, and is now much frequented by rheumatic patients. Close to it are the ruins of the Samnite town of *Telesia*, which was occupied by *Hannibal*, and afterwards retaken and destroyed by the Romans. It received a colony under *Augustus*, and was the birth-place of *Pontius Telesinus*, the Samnite general who joined *Marius*, and, after defeating *Sylla*, was routed and slain. In the 9th cent. *Telesia* suffered severely from earthquakes, and was at last totally destroyed by the *Saraceni*.

[A road of 6 m. strikes W. to *Carroto* (6089), a town in the upper valley of the *Tiferno*; from which by a tolerable road of 10 m. along the foot of the *Matese*, through the villages of *Faiuccio*, *Lauduni*, and *S. Potito*, we reach

Piedimonte d' Alife (7073), occupying a commanding position at the foot of the *Matese* group of mountains. It arose on the ruins of *Allifae*, and was partly constructed with the material

of that city. Its principal building is a palace of the Dukes of Laurenzana, in which is preserved a list of the chiefs of the Caetani family. The Terano torrent which issues from a cavern in the magnificent ravine called the *Val d' Inferno, is supposed to derive its bright and abundant waters from the Lago del Matese by subterranean channels. It supplies, with the other torrents of the valley, the motive power for numerous mills. There are some cotton manufactures in the town, and the cultivation of the vine and olive affords an additional source of wealth to its industrious citizens. The oil is held in high repute, and one of the wines has a local celebrity under the name of *Pellagrello*.

Monte Miletto (8745 ft.), the highest summit of the Matese mountains, may be ascended from Piedimonte in 5 hrs. The group to which it belongs is nearly 70 m. in circumference, and formed the centre of the ancient Samnium, five of whose principal cities, *Æsernia*, *Boianum*, *Sepinum*, *Telesia*, and *Allifæ*, stood at the foot of the group. A mule-path leads over it, and is frequented in summer as the shortest communication between Piedimonte and Boiano. After passing the villages of *Castello* and *S. Gregorio*, crossing the Monte Caprarello, the path becomes much steeper till it reaches an elevated plain, surrounded by the highest peaks and clothed in summer with rich pasture. In the middle of this plain is a lake about 3 m. in circuit, in which are delicious trout; in the centre there is a wooded island. From Piedimonte an avenue of poplars 2 m. long leads to

Alife (3201), a deserted-looking village in a swampy hollow. It occupies the site, retains the name, and preserves considerable remains, of *Allifæ*, a city of Samnium, near which Fabius gained a decisive victory over the Samnites in B.C. 307. Remains of its ancient walls (inclosing a rectangular parallelogram) and gates, of some large thermæ, and of a theatre and an amphitheatre, still exist. From Alife a road of 9 m., along the l. bank of the

Volturno, follows the line of an ancient branch of the *Via Latina*, and skirts the hills below the villages of S. Angelo and Raviscanino until it reaches the ferry over the Volturno beyond S. Angelo, from which, proceeding W. by Vairano (4000), it joins below Pietra the road from the Abruzzi at *Caianello* (Rte. 5). Another road of 11 m. leads S. along the Volturno for 3 m., and then ascends the Tella valley to

Caiazzo (5892), on a hill commanding a striking view of the surrounding country. It stands on the site, and nearly retains the name, of *Calatia*, an important town of Samnium, often noticed during the Samnite wars. In the market-place are several ancient inscriptions, and some remains of its massive walls. A large cistern, of ancient construction, supplies the inhab. with water; and near the high road is a tomb, supposed to be that of Atilius Calatinus, a native, celebrated during the first Punic war as Consul.

From Caiazzo a road proceeds for 3 m. to La Scarfa, where the Volturno is crossed by a ferry-boat. Thence it ascends the *Gradillo*, and passes through a wild ravine which divides the mountains Tifata and Collicola. Skirting S. Leucio, it runs through a tunnel under the pleasure-grounds, and along the park wall to Caserta (Rte. 1).

A bridle-path of 6 m. leads up the valley of the Titerno from Cerreto to *Pietraroia*, on the slope of Mte. Mutila (5612 ft.), one of the highest peaks of the Matese group, composed of limestone of the Neocomian or Oolitic period, which contains fossil fishes at *Pietra Roja*.]

1½ m. beyond Telesse the malarious Lake of Telesse is passed on the rt., and at an equal distance farther on we reach

Solopaca (4891), on the rt. bank of the Calore, which is here crossed by an iron bridge; the village lies on the opposite bank of the river at the foot of *Monte Taburno* (4095 ft.).

[From Solopaca Stat. an ascent of 4 m. N. leads to

Guardia di Sanframondi, or *Guardia del Sole* (4596), on a hill commanding a most extensive view of the course of the Calore and the Volturno, of the valley of Faicchio and its numerous Casali on the rt., above which rise the broken peaks of the Matese; in front is the fine group of *Taburno*, the lower slopes of which are clothed with vineyards and olive plantations, as in the days of Virgil, and the higher regions with rich pastures. 3 m. further N. is *Cerreto* (see p. 220).]

The rly. now ascends a narrow valley, passing through several tunnels to

Vitulano (2672). There is a ferry near this, by which the villages on the declivities of *Monte Pentina*, are reached. This part of the route is very picturesque, the line changing its direction from E. to S., while the carriage-road crosses the hills to avoid the bend of the river. Passing the picturesque villages of *Foglianesi* and *Castel Pato*, remarkable for its conical limestone peak; a short tunnel leads into the plain, at the end of which is seen

BENEVENTO (20,133). A good road of $\frac{1}{2}$ m. leads into the town, crossing the Calore on a handsome bridge of 6 arches erected by Pius VI.

Benevento, the ancient *Beneventum*, one of the principal stations on the *Via Appia*, is situated upon a ridge overlooking the valley of the Calore on the N. and that of the Sabato on the S. Its position, though agreeable, is subject to a damp and uncertain climate. The walls by which it is surrounded are 2 m. in circuit, and have 8 gates; they are for the most part of the ducal and mediæval period.

Beneventum was founded, according to tradition, by Diomed, or by Auson, the son of Ulysses and Circe, and was originally called *Maleventum*, but the name appears to have been changed to *Beneventum* when it was made a Roman colony, B.C. 268. Towards the close of the Republic it was one of the most important towns of Southern Italy. From Beneventum the two principal branches of the *Via Appia* diverged, the *Via Trajana* towards Apulia, and

the more southern through *Venusa* to Tarentum. In its neighbourhood Pyrrhus was defeated by the Consul M. Curius, and the Carthaginian general Hanno twice routed. In the 6th cent. Benevento was the first state which assumed the rank of a Lombard duchy, and it gradually increased until it comprehended half the kingdom of Naples. In the 11th it was granted to Leo IX. by the Emperor Henry III., in exchange for the province of Bamberg, and, although at various times temporarily transferred to other masters, it had always returned to the Holy See. Napoleon conferred the title of Prince of Benevento on Talleyrand. Benevento was an episcopal see in the earliest ages of the Church, its first bishop being St. Potimus, supposed to have been a disciple of St. Peter, A.D. 44. It was erected into an archbishopric in the 10th cent. by John XIII. Horace thus records the fare and reception which he encountered here:—

Tendimus hinc recta Beneventum, ubi sedulum
hospes
Pæne arsit, macros dum turdos versat in igne.
Sat. lib. I. v. 71, 72.

The **Cathedral**, 3 min. beyond the bridge, dedicated to St. Potimus, has a very interesting Lombard façade and bell-tower, the interior having been completely restored in the 17th century. The round arches and stumpy columns of the front, resting on crouched human figures, are probably of the 12th cent.: the central doors in bronze, with compartments relative to Scripture history, and with figures in relief of saints and bishops, are supposed to have been executed at Constantinople in 1150. The interior consists of a nave and double aisles, separated by white marble columns of the fluted Doric order, originally derived from more ancient edifices. There are two mediæval pulpits or ambones supported on columns of granite and marble, with fanciful capitals executed by a certain Nicholas in 1311. The columns rest on the backs of animals. The choir is raised, but there does not appear to be any crypt beneath. Each of the chapels at the end of the aisles is adorned with

two columns of *verde antico*. In the treasury beyond the sacristy is a large collection of *ecclesiastical vestments and church-plate, one of the finest on the Continent. There is a small library attached.

On the walls of the square mediæval bell-tower, which is detached, are several Roman reliefs,—amongst others a boar adorned for sacrifice. The boar still figures in the armorial bearings of Benevento.

In the Courtyard of the *Archbishop's Palace* are some ancient sculptures and inscriptions, and two fragments of Egyptian obelisks with hieroglyphics. Walking E. from the Cathedral, which faces N. and S., we reach

**Trajan's Triumphal Arch*, or *Porta Aurea*, which once spanned the Via Appia, as it now does the road to Foggia. It is the finest and best preserved of all the triumphal arches existing, superior even from its admirable details to that of Titus at Rome. It consists of a single marble arch for the roadway, each front decorated with sculptures representing the Dacian wars of the emperor and his apotheosis. The vault of the gateway is covered with square rosette panels, and the sides with tolerably preserved reliefs; on each front is the beautifully cut inscription, showing that it was erected by the Roman senate and people, *fortissimo principi Trajan*, in the 7th year of his reign, A.D. 112. On each side of the dedicatory inscription are high reliefs, and below a rich double cornice. The keystones of the arch have Victories; on each side are figures, bearing standards, of the apotheosis of the Emperor, which are considered amongst the very finest specimens of Roman art which have been handed down to us.

A narrow street leads from the Porta Aurea to a Piazza in which stands the *church of *Santa Sofia*. At the entrance are two ancient columns with good Corinthian capitals, and a relief of the 15th cent. representing *the Saviour enthroned*, with two saints and a donor. The dome within is supported by six ancient columns.

The beautiful *cloisters have numerous shafts of white marble and granites round arches, and richly-carved capital, with a curious impost above them, also carved. The variety and vigour of the sculpture is remarkable. The detached campanile is a good specimen of mediæval masonry. In the piazza rises an obelisk.

The *Museum* is arranged in the old church of S. M. delle Grazie, supposed to stand on the site of an Egyptian Temple. Close to it is a statue of Apis in black basalt. The antiquities comprise various sculptures and inscriptions, with other curiosities and fragments found in the neighbourhood. There is also a fine wooden statue of the Virgin, and a handsome marble altar railing.

Turning l. from the campanile, at the end of a long street is the *Castle*, erected in the 12th cent.; it is now a prison. In front of it was placed by Urban VIII. a marble Samnite lion of rude sculpture, which was found built into the walls of the citadel: the octagonal banded columns on which it stands is covered with very curious arabesques. Just beyond the Castle is a pretty *Public Garden*, commanding magnificent views up the valleys of the Sabato and Calore, and towards Monte Sarchio. From this point a pleasant walk may be taken round the walls to the Porta Aurea. In the Corso Garibaldi, between the church of S. Juvenalis (or S. Sofia) and the bridge, is a small broken obelisk of red granite, with hieroglyphics.

At Benevento was signed the treaty of 1156, by which Adrian IV. invested William the Bad with the kingdom of Sicily, the duchy of Apulia, the principality of Capua, and the territory of the Marca, within a year after he had conferred the imperial crown on Frederick Barbarossa.

But the memory of a far more interesting historical event is connected with the banks of the Calore—the Battle of Benevento, fought Feb. 26, 1266, in which Manfred was defeated by Charles I. of Anjou. The personal character of Manfred, his chivalrous

courage, his magnanimity, his mental accomplishments, the persecutions by which he was hunted down as a public enemy, his high station, both as the son of Frederick II. and as the champion of the Ghibeline party, all combine to give a romantic interest to his eventful career. The invading army crossed without opposition the Garigliano at Ceprano, which the treachery of the Count of Caserta had left unguarded, seized the fortress of Rocca d'Arce, and, having carried by storm the Castle of S. Germano, advanced by rapid marches to Benevento, where Manfred had collected his forces. The French army was drawn up on the plain of Grandella on the N. bank of the Calore. Manfred determined on an immediate attack, and led his forces across the river. At the first charge his German troops threw the van of the French into confusion. The French cavalry were now brought into the field, and the battle soon became general. The Saracens were driven back; but Manfred ordered his reserve of 1400 cavalry, which had not yet been engaged, to support the Germans by a charge upon the enemy. At this critical moment, the Barons of Apulia, the Counts of Caserta and Acerra, and others, deserted him, and left the field with the greater part of the reserve. Manfred at once determined to perish in the battle rather than survive the loss of a kingdom. He rushed into the thickest of the battle and fell as became the scion of an heroic race. His body was carried on an ass before Charles, who assembled the barons, his prisoners, to attest its identity. The bitter grief of Count Giordano Lancia is touchingly narrated by the contemporary historians. The French cavaliers were so much affected by the scene that they demanded the honours of a funeral for the royal corpse. Charles refused, on the ground of the excommunication, but allowed the body to be buried in a pit at the foot of the bridge of Benevento, where every soldier of the French army placed a stone upon it. But the Archbishop of Cosenza, Bartolommeo Pignatelli, by virtue of an order from Clement IV., had the body

taken up and thrown over the frontier of the kingdom, on the banks of the Rio Verde; an event commemorated by Dante, who describes also the personal appearance of Manfred:—

Blondo era e bello e di gentile aspetto.
Purg. III. 124.

Leaving Benevento, the rly. continues to follow the rt. bank of the Calore as far as

Ponte Valentino, where it crosses the Tamaro, a considerable mountain-torrent descending the S. Giuliano Pass from Sepino (Rte. 8). After passing

Apice (3664), it crosses the Ufita, from which, striking off on the l., it ascends the ravine of the Miscano, and reaches Buonabergo (3441). At

Montecalvo (4226) commences the ascent of the central chain of the Apennines. The town of Montecalvo is seen on a hill on the l.

Five tunnels are now passed, one of which is 2912 yards long; and the line continues along a steep open incline as far as

Ariano Stat., about 3 m. from the city (14,347), which stands S.W. upon a hill of limestone between the headwaters of the Calore and Cervaro (2500 ft.). It has suffered greatly from earthquakes. Roger held a parliament here in 1140. It was stormed and plundered by the Duke de Guise and the Neapolitan mob in 1648. The S. declivity of the hill on which the city is built is hollowed out into grottoes, in which large numbers of the lower orders live.

EXCURSION TO THE LAKE OF AM-SANTUS.

[This lake lies 16 m. S. of Ariano. The way, as far as Grottaminarda (9 m.), lies along the carriage highway between Naples and Foggia. A long and steep descent from Ariano brings us to the banks of the Ufita, before crossing which river we obtain on the l. an occasional glimpse of Trevisi

(2714), 9 m. E. It preserves the name and occupies the site of *Trivicus*, one of the stages of Horace's journey to Brundisium. (*Sat.* i. v. 77–81.)

The intermediate stage between Triano and Ariano, which he mentions as bearing a name not to be pronounced in verse, is supposed to have been the *Equotuticus* of the Itineraries, but all attempts to define its position have failed. Crossing the Ufita, we reach Grottaminarda (4769), situated on a rising ground in the midst of vineyards and cornfields. From this place a country road of 7 m., which can be traversed on horseback or in a light cart, leads to the

Lake of Amsanctus, now known by the local name of *Le Mofete*, a corruption of Mephitis, a divinity who had a temple on the site. The two small lakes are in a wooded valley between limestone hills, about 3 m. S.E. of *Frigento* (3735), a town on the summit of a hill. The largest lake is 160 ft. in circumference, and 6 or 7 in depth. Though the soil is highly charged with carbonic acid gas, and hot, the temperature of the lake is little above that of the surrounding atmosphere. The position of the lake in a deep crater-like valley corresponds with Virgil's description (*Æn.* vii. 563–71), and with the account of Cicero, which fixes the locality of the lake in the territory of the *Hirpini* (*De Div.* i. 36).

The late Dr. Daubeney, who visited the spot in 1834, found the gas collected from one of the pools to consist of carbonic acid and sulphuretted hydrogen, and a small residuary quantity of air containing about 16 per cent. of oxygen and 84 of nitrogen. "The quantity of mephitic vapour," says Dr. Daubeney, "which proceeded from the lake was such as to oblige us (the wind being in the north) to take a circuit towards the east, in order not to meet the noxious blast; instances not unfrequently occurring of animals, and even men, who have imprudently ascended the ravine, being suffocated by a sudden gust of air wafted from the lake. The colour of the water is dark and muddy, from the quantity of sedi-

ment projected towards the surface, owing to the constant agitation into which the pool is thrown by the gas that rises up through it."

The post road to Naples continues from Grottaminarda to *Mirabella* (6285), passing near *Le Grotte*, where some considerable ruins mark the site of *Æclanum*, a city of Samnium, in the territory of the *Hirpini*, on the *Via Appia*, 15 m. from Beneventum. *Æclanum* was taken and plundered by Sylla during the Social War. It was a flourishing place under the Empire, but was destroyed A.D. 662 by Constantins II. in his wars with the Lombards. Many statues and coins have been found among its ruins.

Before reaching *Mirabella*, a by-road turns off to Amsanctus.

The next village is *Dentecane*, formerly remarkable for its breed of white swine. Amsanctus can be reached from this place by way of *Gesualdo* (3857). A road on the rt. leads to (2 m.) *Montefusco* (2108), on the summit of a mountain, near which some beds of lignite have been discovered. From *Dentecane* the road continues by *Montimiletto* (3728), a town with a feudal castle of the Tocco family, to (10 m.) *Pratola* (2503), 6 m. by train from *Avellino* (Rte. 2).

There is a cross road from Benevento to Amsanctus by way of *Taurasi* (2215), the ancient *Taurasia*, mentioned on the sepulchral urn of Scipio Barbatus, in the Vatican Museum.

The rly. continues to ascend rapidly on leaving Ariano Stat., until after 2 m. it reaches the W. entrance of the great central tunnel or *Galleria di Ariano* (1645 ft.). Its length is 2 m. It continues to rise gradually towards its eastern entrance on the summit-level of the line, at *Pianerottolo* (1790 ft.). The col traversed by the post road is 270 ft. higher. The rly. now descends the valley between the loftily situated villages of

Savignano and Greci. The latter, on the l., was originally an Albanian

settlement. Following the Cervaro, we reach the stat. of

Montaguto (2159), below the village of that name and *Panni*. Lower down lies

Orsara (5117), beyond which, entering the province of Capitanata, we leave, 3 m. on the rt.,

Bovino (7088), the see of a bishop, on a high hill. The inscriptions, coins, and other remains found near it, have led to the supposition that there was on the same spot an ancient town called *Vibinum* or *Bovinum*. Bovino gives a ducal title to the head of the Guevara family, one of the wealthiest in the Neapolitan provinces.

We now enter upon the great Apulian plain or *Tavoliere di Puglia*, and the country becomes desolate in the extreme.

Giardinetto, from which an omnibus runs to (7 m. N.)

Troja (6500), an episcopal city, on a conical hill overlooking the plain. It was founded by one of the Greek Catapans in the 11th cent., on the ruins of the ancient *Æca*, which joined the Carthaginians after the battle of Cannæ, but was recovered by Fabius Maximus. The interior of the *Cathedral* retains some traces of the architecture of the Lower Empire. The bronze doors were executed for Bp. William II. in 1119 by Oderisius of *Beneventum* and restored in 1573. The ambo from the ruined church of S. Basilio dates from 1169. Troja has witnessed three great battles. The first in 1254, between the army of Innocent IV., commanded by Cardinal di S. Eustachio, the papal legate, and Manfred, whose victory was so complete that it is said to have induced the Pope to appeal to Charles of Anjou, and to have caused him shortly afterwards to die of grief. In the second battle, fought in 1441, on the plain between the city and Bovino, Alfonso I. defeated the army of René d'Anjou, under *Sforza* and *Sanseverino*. The third battle was fought upon the same

plain in 1462, between Ferdinand I. of Aragon and the Duke of Anjou, when the Angevine army was defeated with great loss.

Leaving on the rt. a large building called Torre Guevara, belonging to the Dukes of Bovino, a short ascent brings us to

Cervaro. The vast and monotonous plain which now surrounds us is only relieved at intervals by corn-fields, and white farm-buildings, the greater part of the surface being covered with the wild caper, the wild pear, and the ferula, the stalks of which are used for making hurdles and baskets. This plain is the winter pasturage of the Neapolitan shepherds. The arrangement of the winter and summer pasturages, constituting a system which exists in the same extent nowhere out of Italy, has been described in *Introd.* § 3. In winter and in spring the plain is entirely covered with cattle, presenting a very singular and striking scene, which is scarcely exceeded in interest by the appearance of the line of march during the migrations into the Abruzzi at the end of May. Whole families of shepherds, and very often the proprietors likewise, accompany their flocks. The cattle are protected by white Abruzzi dogs, which are very large and fierce. Among the numerous dishes made with milk may be mentioned the *Giuncata*, resembling the *Junket* of Devonshire. The *Tavoliere* is about 80 m. long and 30 broad. Its deposits indicate that, at a comparatively recent period, it was covered by the sea, having on the S.E. the range of the Apennines, on the N.E. the imposing mass of Mons Garganus, which must then have formed an island.

Foggia (40,000), a well-built city, and one of the richest in the kingdom, is the capital of the province of *Capitanata*, a name derived from *Catapan*, the title of the viceroys appointed by the Eastern emperors to govern Apulia. It is supposed to have sprung from the ruins of *Arpi* or *Argyripa*, an important city, traces of whose walls can still be seen at Arpi, 5 m. N. of the modern

town. Arpi opened its gates to Hannibal after the battle of Cannæ, but B.C. 213 was surrendered by the inhabitants to Fabius Maximus. Virgil commemorates it as having been founded by Diomed (*Æn.* xi. 243).

Some of the streets of the city are wide, and contain handsome houses and good shops. There is a large theatre, a new Campo Santo, a public library, and a promenade.

The principal church (Sta. Maria) originally Norman, and enriched by Count Roger, and by successive Norman princes, was much injured by an earthquake in 1731, when the upper part of it was rebuilt in a different style. The beautiful façade has been much injured by restorers. In 1797 Francis I., then Duke of Calabria, having been married in it to his first wife, Maria Clementina of Austria, the ch. was dignified with the title of *Capella Palatina*. It has a local celebrity for a miraculous image of the Virgin, presented to it by Count Roger.

Foggia was one of the favourite residences of the Emperor Frederick II., one of the gateways of whose palaces still exists in the *Strada dei Mercanti*; it is surmounted by an arch resting on eagles (1223). His third wife, Isabella of England, the daughter of King John, died in it. He also constructed a famous well, still called *Il Pozzo dell'Imperatore*. Under the city walls his son Manfred defeated the legate of Alexander IV., and compelled him to sue for peace. Charles I. and his son Philip died in the fortified palace which he erected in the city. Ferdinand I. of Aragon convened at Foggia the great parliament of barons and prelates to arrange the crusade against the Turks after their occupation of Otranto. One of the principal fairs of the kingdom is held at Foggia in the month of May. In tanks beneath the Piazza are stored large quantities of grain, for transmission to Naples, where it is made into macaroni. Foggia is regarded by Italians as the hottest place in Italy.

ROUTE 18.

BENEVENTO TO TERMOLI, BY CAMPO-BASSO.

Miles.	Stations.	Routes.
	BENEVENTO	17
9	Pietra Eleina	
15	Pescolamassa	
17	Fragneto	
21	Campolattaro	
23	Pontelandolfo	
27	Moreone	
32	S. Croce del Sannio	
36	Sepino	
38	S. Giuliano del Sannio	
45	Vinchiaturo	
48	Baranello	
53	Campobasso	
57	Ripalimosano	
61	Matrice Montagano	
66	Campolieto	
71	Ripabottoni	
75	Bonafro	
77	Casacalenda	
85	Larino	
91	Ururi Rotello	
98	S. Martino in Pensilis	
102	Guglionesi	
108	Termoli	22

Rly. conceded from Campobasso W. to Isernia (Rte. 15).

This rly. ascends the rt. bank of the Tamaro, at some distance from the river. 8 m. W. of Campolattaro lies Cerreto (Rte. 7). The line ascends to

Sepino. The village, 3 m., on the l., preserves the name of *Sæpinum*, one of the most important towns of Samnium, which offered a determined resistance to the Consul Papirius Cursor, who at last subdued it and put to the sword most of its inhab. Under Nero it received a colony and became a *municipium*. Its ruins are 2 m. N.W. of the modern village, at Altilla. The outer wall of reticulated masonry is still perfect; its gates are flanked with

square towers: there are remains of a theatre, a subterranean aqueduct, &c. On the E. gate is an inscription containing an admonition to the magistrates to protect the drovers of the flocks in their annual passage through the town. This route is still followed by the shepherds in their annual migrations from the mountains of the Abruzzi to the plains of Apulia.

[2 m. beyond S. Giuliano a road branches off near the watershed between the Tamaro and Biferno on the l. to Boiano and Isernia (Rte. 5). It leads by a winding descent into the valley of Boiano, the *Boviana lustra* of Silius Italicus, through wild and gloomy scenery, broken into dark ravines, and thickly clothed with forests.

10 m. **Boiano** (5706), the ancient *Bovianum*, which played an important part during the contests between the Romans and the Samnites, was the last stronghold of the confederates during the Social War, and the seat of their general council after the fall of Corfinium. It stands on a rocky hill, one of the last offshoots of the Matese, which overshadows it on the S.W. so completely as to deprive it of the sun for several months in the year. Its fortifications, mentioned by Livy, are still traceable on the side of the *Tiferinus* in the scanty remains of its walls of large polygonal blocks, with the smaller interstices nicely filled up. It was destroyed by an earthquake in 853, and has subsequently suffered severely from similar commotions. The Biferno that flows by it abounds with trout. The ascent of the Matese can be made from Boiano.

From Boiano the road ascends the rt. bank of the river, passes through *Cantalupo* (2590), and proceeds below *Pettorano* to

33 m. Isernia (Rte. 5).]

From S. Giuliano, the rly. ascends steeply over barren hills, leaving the village of *Vinchiature* on the l., near the watershed between the Mediterranean and Adriatic, to

Campobasso (14,090), the capital of the province of Molise, situated in a dreary region. It is supposed to mark the site of ancient *Samnium*. The cathedral is a fine building, and the church of S. Antonio Abate has a picture of St. Benedict, said to be by *Guercino*. The ruined castle and the five gateways with their antique towers give it a remarkable aspect. Campobasso is the central mart for the grain trade of the province, and has a reputation for its cutlery.

Passing **Campolieto** (2274) the rly. descends to

Casacalenda (6248), supposed to occupy the site of the ancient *Calela*, where Fabius encamped to watch Hannibal, who had taken up his winter quarters at *Gerunium*, which stood at a spot called *Gerione*, 1½ m. E. It was here that the rashness of Minucius caused the engagement in which the Roman army was nearly defeated.

Larino (5738), the see of a bishop, retains the name of *Larinum*. Its territory was traversed by the Consul Claudius on his march to the Metaurus to oppose the progress of Hasdrubal, and by Cæsar on his advance to Brundisium in pursuit of Pompey. The existing remains at Larino Vecchio, 1 m. N. of the modern town, on the hill of *Monterone*, consist of an amphitheatre, two temples, baths, a building called *il Palazzo* (possibly the Curi), and other ruins.

On leaving Larino the rly. descends into the plain, crossing the Cigno torrent, and afterwards the Biferno, beyond which the large village of *Guglionesi* is seen upon the hills to the l. Further on it joins the Ancona line, and runs N.W. to Termoli.

THE TREMITI ISLANDS.

(*Insulæ Diomedæ*) known in classical mythology for the metamorphosis of the companions of Diomed into birds, are 22 m. N.E. of Termoli. The largest

of them, now **S. Domenico**, the *Insula Diomedea* of the ancients, called by Tacitus *Trimerus*, from which evidently the present name of the group is derived, was the spot selected by Augustus for the place of exile of his granddaughter Julia, the wife of Lepidus, who lingered in it for 20 years until her death. This island is remarkable for its forest of Aleppo pines (*Pinus Halepensis*). The next in size is **Caprara**, from the wild capers which grow luxuriantly upon it. The middle one, which is the smallest, called **S. Maria**, is the place where *Paulus Warnefridus*, better known as *Paulus Diaconus*, the secretary of Desiderius, the last king of the Longobards, was exiled by Charlemagne. Charles II. erected a fortress on this island, which was so much strengthened afterwards by the Lateran canons as to resist successfully an attack of the Turkish fleet in 1567. The monastery, founded originally by the Benedictines in the 11th cent., was suppressed in 1783, and since 1797 has been used as a prison.

About 10 m. E. of Caprara is the barren and deserted island of *Pianosa*.

This rly. runs due S. across the plain to **Cervaro**, on the l. bank of the river of the same name, and thence to **Ordona** (5434) beyond the Carapella torrent, which descends from the Apennines. Some ruins on a rising ground, including tombs and the outline of an amphitheatre, are the remains of *Herdonia*, a city on the *Via Appia*.

Hannibal, after defeating in its neighbourhood two Roman armies—the 1st B.C. 212, under Fulvius Flaccus, and the 2nd B.C. 210, under Fulvius Centumulus—destroyed the city and removed its inhabitants to Metapontum and Thurii.

The torrent is now ascended S.W. to **Ascoli Satriano** (6275), picturesquely situated on a hill about 1 m. from the rly. It nearly occupies the site and retains the name of *Asculum Apulum*, situated on a branch of the *Via Appia*, which lead from Canusium to Beneventum. A great battle between Pyrrhus and the Romans was fought in its neighbourhood B.C. 269. Considerable remains of the ancient city are still visible outside the modern walls. Hence the rly. continues to run parallel to the Carapella as far as **Candela** (5690), on the borders of the Apulian plain and Apennines, near the upper source of the Carapella. Candela (1690 ft.) rises about 4 m. N. of the river Ofanto.

The rly. now turns S.E., skirting the hills, and bends again S. to reach the Ofanto, whose l. bank it ascends to the *Ponte Santa Venere*, the ancient *Pons Aufidi*, where is the Stat. for Rocchetta and Melfi.

Rocchetta (2220 ft.) rises on a hill to the W., and is reached by a very circuitous carriage road of 12 m., winding over the slopes of the *Serra Mezzana* (2535 ft.). Before the completion of the third mile, the pedestrian will find a path to the rt., by which he may ascend to the town in about an hour. A dil. runs S.W. from the stat. (795 ft.), crossing the river, to (13 m.)

MELFI (11,848), the see of a bishop, jointly with Rapolla, built on a N. spur of the Vulture. From all points of

ROUTE 19.

FOGGIA TO MELFI, BY ROCCHETTA.—
RAIL AND CARRIAGE ROAD.

Miles.	Stations.	Routes.
	FOGGIA	17, 20, 21, 22
6	Cervaro	
12	Ordona	
20	Ascoli Satriano	
25	Candela	
32	Rocchetta	

Rly. conceded from Santa Venere (Rocchetta) W. to Avellino (Rte. 2), E. to Gioia del Colle (Rte. 24), and S. through Melfi to Potenza (Rte. 25).

view Melfi (1740 ft.) is a striking object, but more especially from the E. side, where it is backed by the fine outline of Monte Vulture. The hill on which the city is built is of lava, exhibiting an imperfect columnar structure, and characterised by the abundance of the blue mineral substance called *Haityno*.

The Castle overhangs a precipice at the upper end of the city, and, although much modernised, is still a fine specimen of Norman architecture. It was the first public edifice constructed by the Normans after their settlement in Apulia. In 1043 the Norman chiefs under William Bras de Fer, eldest son of Tancred de Hauteville, whom they had invested with the title of Count of Apulia, convened a general assembly at Melfi to determine on the form of government of their new possessions. In 1059 Nicholas II. visited the city, and invested Robert Guiscard with the duchies of Puglia and Calabria. In 1089 Urban II. held here a general council of 113 bishops. Alexander II. and Paschal II. also held councils in the city; and Frederick II. convened within its walls a parliament for the purpose of promulgating the laws drawn up by Pietro delle Vigne. His son Conrad made Melfi his capital, and held within the Castle a parliament of Barons. The large hall in which these assemblies were held has been converted into a theatre. A portion of the castle is still kept in repair for the accommodation of Prince Doria Pamfili and his family, to whom a great extent of the surrounding country belongs.

The Cathedral, which was remarkable for its richly-carved ceiling, and its lofty Norman tower, erected in 1155, by William the Bad, has been restored and modernised after being nearly destroyed by the earthquake which desolated the district on the 14th Aug. 1851, levelling to the ground the college, the military dépôt, several churches, and 163 houses, including the bishop's palace, a fine building. In this terrible catastrophe more than 1000 persons perished. The vineyards near Melfi produce excellent wine. A hilly wind-

ing road leads S.E. to 3 m. *Rapolla* (Rte. 34).

*Monte Vulture, an extinct crater S. of Melfi, may be ascended in 3 hrs.

Leaving Melfi by the Gate of the Fountains, the road skirts the N. side of the mountain, and, winding gradually round it to the S., leaves the Ofanto on the rt. The scenery which it commands during the ascent is extremely beautiful. In the tufa rock of the mountain are several caverns, which have served at various times as the haunts of Banditti. On the S. side of the mountain an opening, through which the small rivulets that rise in the interior find an outlet, affords a passage for the path leading to the central crater. After traversing the forest of *Monticchio* we ascend in a N. direction until we reach the ancient crater, marked by a nearly unbroken circle of hills. These inner regions are clothed with magnificent forests of oaks, and abound in large patches of rich grazing-land. Beyond the central basin is the conical *Pizzuto di Melfi* (4357 ft.), the highest point of the mountain. Within the widest crater are two small lakes. On the borders of the smallest, or upper one, 121 ft. deep, are the Capuchin convent of *S. Michele* and the ruins of a church dedicated to *S. Ilario*. This scene, on approaching it from the dark recesses of the forest, is one of singular beauty. The forests of Monte Vulture abound in wild boar.

5 m. S.W. of Rocchetta is *Lacedonia* (Rte. 2).

ROUTE 20.

FOGGIA TO LUCERA.

Miles.	Stations.	Routes.
	Foggia	17, 19, 21, 22
12	Lucera	

The rly. ascends a little N. of W. to **LUCERA** (14,014), an episcopal city on a steep and commanding eminence, overlooking the plain and surrounded by walls with five gateways. *Luceria* was one of the most ancient and important cities of Apulia, by the Greek tradition numbered among the cities founded by Diomed, though it would rather seem to have been an Oscan town. It first appears in history during the second Samnite war. Papirius Cursor besieged, and after an obstinate resistance took it in B.C. 320. It played an important part during the second Punic war. It was taken from the Longobards and destroyed by Constans II. in A.D. 663; after which it remained in ruins until restored in 1239 by Frederick II., as a residence for his Silician Saracens, part of whom were stationed here, and part at Nocera. Frederick gave the Saracens permission to enjoy free exercise of their religion; the Christian inhabitants were compelled to reside outside the walls, where their church, the Madonna della Spica, is still standing. The emperor himself selected Lucera as his own residence, and constructed a subterranean passage from the castle to the town.

The ***Cathedral** was converted by the Saracens into a mosque, but preserves no traces of Moorish architecture. The exterior presents several Gothic features, especially the three portals of the *façade*. The interior is *also Gothic*, and has been little changed; it contains 13 columns of *verde antico*, found under the edifice

and supposed to have belonged to an ancient Temple. The pulpit is ornamented with Greek mosaics.

The ***Castle**, called the Citadel of the Saracens, $\frac{1}{2}$ m. from the town, occupies the site of the ancient citadel; but it must be almost entirely attributed to Frederick II. Though in ruins, it is still an imposing pile, and scarcely surpassed in extent by any similar building in Italy. It appears to have been intended to contain a second city within its fortified area. Two of the towers flanking the E. front are circular; the largest is remarkable for the regularity of its masonry. Coins, portions of Saracenic armour, and Roman inscriptions have been discovered within the walls.

Manfred, at the commencement of his career, when he incurred the displeasure of the Pope for the overthrow and death of Borrello d'Agnone, in 1254, was compelled to fly for safety to the Saracens at Lucera. After the battle of Benevento, the widow and children of Manfred took refuge in the castle. In 1269 Charles expelled the few Saracens who survived the battle and were unwilling to embrace Christianity, and converted their mosque into the Cathedral.

6 m. from Lucera, and within view of the town, on the rt. of the road from S. Severo, are the Gothic ruins of **Castel Fiorentino**, in which Frederick II. expired, Dec. 1250, in the 56th year of his brilliant but turbulent career, after a reign of 31 years as Emperor, 38 as King of Germany, and 52 as King of the Two Sicilies.

ROUTE 21.

FOGGIA TO MANFREDONIA.—EXCURSION
TO MONTE S. ANGELO.

Miles.	Stations.	Routes.
	FOGGIA	17, 19, 20, 22
10	Amendola	
17	Fontanarosa	
23	Manfredonia	

The rly. traverses a dreary plain. On the l., near Fontanarosa, stands the ruined monastery of **S. Leonardo**, an establishment of the Teutonic order, founded in 1223 by Frederic II., and by Hermann of Salza, grand master of the order. The church is tolerably well preserved, and its exterior exhibits a very elaborate example of the Saracenic style. On the same side, close to the line, $1\frac{1}{2}$ m. from Manfredonia, is the ***Madonna di Siponto**, a church occupying the site of ancient *Sipontum*, one of the colonies founded by Diomed. This church, which was the ancient cathedral, is ornamented with external arcades and lozenge-panels, and has an elegant porch. Over the altar is a curious old Byzantine picture of the Virgin. The crypt has 16 ancient columns, and four massive round pillars below the piers which support the central dome. Some fragments of ancient columns may be seen near the building. *Sipontum* was called *Σπιώντις* by the Greeks, on account of the vast quantity of cuttle-fish which were found in the adjoining part of the Adriatic. It was tolerably perfect in the 4th cent.; but it was ruined during the Gothic invasion, and subsequently destroyed by an earthquake. Excavations have brought to light a temple of Diana with a colonnade 65 ft. long, as well as a subterranean burial place 40 or 50 ft. square. Numerous inscribed stones have been sent to the museum at *Naples*.

Manfredonia (7938), an archiepiscopal see, has wide and regular streets, with large, though often unfinished houses. It is walled on all sides, and its port is commanded by a strong castle. The town was founded by Manfred in 1266, and built chiefly from the ruins of *Sipontum*. It was nearly destroyed by the Turks in 1620.

Steamers twice a week to Venice or Brindisi.

[From Manfredonia, a rough road leads along the seashore to (40 m.) *Barletta*. It passes on the rt. a brackish lake, called *Pantano Salso*, at the junction of the *Candelaro* and *Cervaro* rivers, crosses the *Carapelle* by a ferry, traverses the small village of *Zapponeta*, and skirts for several m. the *Lago di Salpi*, running along the narrow bank of sand which separates it from the Adriatic. On the S.W. shore of this lake are the ruins of the ancient *Salapia*, which, after being taken by Hannibal, was surrendered by one of its chiefs, Blatius, to Marcellus, with a loss of 1500 Numidian cavalry. The road skirts the *Realì Saline* at the S.E. entry of the lake, the largest salt-works in the kingdom. 6 m. from *Saline*, after crossing the *Ofanto*, we reach *Barletta*.]

Monte Gargano (5120 ft.), a group of mountains quite detached from the chain of the Apennines, may be best ascended from Manfredonia. It contains extensive alabaster quarries, which have never been fully brought into use. The road (carriage in 3 hrs., according to bargain) leads first through olive groves, and then winds up in zig-zags to (11 m.)

Monte Santangelo (17,242), on a lofty hill (2380 ft.), forming one of the spurs of the Gargano, and containing a fine castle with ruined battlements, and many picturesque old houses. The whole group of the Gargano is often called *Monte S. Angelo* from this town, which is famous for its **Sanctuary*, dedicated to the favourite saint of the Norman conquerors, St. Michael. According to the legend, which is illus-

trated in a ruined fresco at S. Croce, Florence, a rich proprietor of cattle, named Gargano (or Galgano), ordered one of his servants to shoot a bull which had strayed upon the mountain, whereupon the arrow came back and slew the archer. Galgano told the story to S. Laurentius, Archbishop of Sipontum (A.D. 491), to whom S. Michael afterwards appeared, declaring that the mountain was sacred, and demanding that a sanctuary should be erected in his honour. On the 8th of May, and for many days previously, the town and mountain are crowded with devotees, who come from every part of the kingdom to celebrate the festa. The endless varieties of costume, and the strange appearance of the mountaineers, afford an ample field for the pencil of the artist.

The doors of the sanctuary, in 12 compartments, were executed at Constantinople, and presented by the Pantaleone family of Amalfi in 1075.

The cave where the vision took place is entered by an arch over which are inscribed the words, *Hic locus est terribilis, hæc est Domus Dei*. "A winding flight of above fifty steps, hewn in the rock," says Mr. Craven, "leads down to the sanctuary; the vault and sides are faced with stone regularly cut, but large masses of rock intervene. The daylight is faintly admitted through occasional apertures, and gradually diminishes as one descends; above the last step, however, a long narrow fissure, apparently the work of nature, throws a dim but sufficient light on the interior of the holy crypt." The church has a detached octagonal tower, with two good pointed windows, and a fine double doorway. $\frac{1}{2}$ hr. higher up the mountain is a Hermitage with a curious old doorway and a fine view over the sea.

Monte Calvo, the highest summit of the group, rises due N. and may be ascended in about 3 hrs.

4 m. E. of Monte Santangelo, on the slope of the Gargano to the seashore

is the village and tower of *Mattinata*, which nearly retains the name and is supposed to mark the site of the *Mons Mattinus*, famous for its honey (Hor. Carm. iv. 2). The shore of Mattinata is also memorable as the spot where Archytas of Tarentum was shipwrecked (Hor. Carm. i. 28).

Some antiquaries, however, identify the *Littus Matinum* with Matino near Gallipoli.

6 m. E. of Mattinata, on the seashore, in the midst of orange-groves, is the thriving town of *Viesti* (6595), where the mail steamers call twice weekly on their way between Venice and Brindisi.

ROUTE 22.

SAN BENEDETTO DEL TRONTO TO BRINDISI, BY FOGGIA, BARLETTA, TRANI AND BARI.

Miles.	Stations.	Routes.
	San Benedetto del Tronto, Central It.	29
3	Porto d'Ascoli	
	6 Monsampolo	
	10 Offida	
	18 Ascoli Piceno, C. I.	29
9	Tortoreto Nereto	
15	Giulianova	
	5 Mosciano	
	7 Notaresco	
	9 Bellante	
	12 Castellalto	
	17 Teramo	
20	Atri Mutignano	
24	Silvi	
27	Montesilvano	

Miles.	Stations.	Routes.
31	CASTELLANUOVE	14
33	Pescara	14
37	Franeavilla	
41	Ortona	
45	S. Vito Lanciano	
50	Fossacesia	
53	Torino di Sangro	
57	Casalbordino	
67	Vasto	
70	S. Salvo	
83	Termoli	18
87	Campomarino	
93	Ohienti Serracapriola	
99	Ripalta	
108	Poggio Imperiale	
111	Apricena	
117	S. Severo	
125	Motta	
135	FOGGIA 17, 19, 20, 21	
147	Orta Nova	
156	Cerignola	
168	Trinitapoli	
178	Ofantino	
	4 Margherita di Savoia	
200	Barletta	23
208	Trani	
213	Bisceglie	
219	Molfetta	
222	Giovinazzo	
226	S. Spirito Bitonto	
233	BARI	23, 24
241	Noicattaro	
246	Mola di Bari	
254	Polignano a Mare	
259	Monopoli	
265	S. Vito d' Otranto	
267	Fasano	
271	Cisternino	
279	Ostuni	
285	Carovigno	
299	BRINDISI	25, 26

Rly. projected from Ascoli S.S.W. to Andriodoco (Rte. 13), and from Teramo S.S.W. to Aquila. Rly. conceded from Barletta to Spinazzola (Rte. 24).

A mile beyond Porto d' Ascoli the train crosses the Tronto (*Truentus*), once the boundary of the Papal and Neapolitan States. On its S. bank was the Roman Station of *Castrum Truentinum*. A highly cultivated plain is now traversed to

Giulianova (4800). The town, on a hill 1 m. from the shore, was built in the 15th cent. by Giulio Acquaviva, Duke of Atri, who removed thither, as a healthier spot, the remaining inhabitants of *Castrum Novum*, which was then called San Flaviano, from the body of a saint of that name brought there from Byzantium in the middle ages. The ruins of S. Flaviano are below Giulia Nuova on the l. bank of the Tordino (*Batinus*).

The plain near them was the site of the battle, fought July 27, 1460, between the armies of John Duke of Anjou, commanded by Niccolò Piccinino, and of the Milanese allies of Ferdinand I. of Aragon, commanded by Alessandro Sforza and Federigo da Montefeltro. This battle, one of the most sanguinary conflicts in Italian history, lasted seven hours, of which the last three were fought by torchlight. Both armies were practically annihilated.

[Branch rly. S.W. along the rt. bank of the Tordino, through a well-cultivated country, to

Teramo (20,000), the ancient *Interamna*, capital of the province of Abruzzo Ulteriore I., a bishop's see, and the residence of many rich families, situated just above the junction of the Tordino and the Vezzola. The Gothic *Cathedral*, once remarkable, has been sadly modernised. In the neighbourhood are remains of an ancient amphitheatre, ruins of temples, baths, and aqueducts; many statues have also been found here. The hills above the town command fine views of the Gran Sasso d'Italia.

A bridle path of 5 hrs. leads from Teramo by *Campiti* to

Civitella del Tronto (7727), placed on a hill near the Salinello. Its castle is built on a rock of travertine. From the town to the sea-shore, rounded masses of breccia, containing fossil shells, mixed with pebbles, occur. In 1557, the Duke de Guise, who commanded the army of Henry II. leagued

with Paul IV. against Phillip II., laid siege to Civitella, which was defended with great bravery by its garrison. After three weeks, the Duke de Guise, mortified at the Pope's failure to provide him with reinforcements, and unwilling to risk a battle with the Duke of Alva, who at the head of 22,000 men was advancing from Giulia Nuova to meet him, raised the siege, and retreated towards Rome.

A good road (41 m.) leads from Teramo to Aquila. It follows the rt. bank of the Vomano, passing by *Montorio* (2757), and near *Senaricia*, which was for many centuries the smallest republic in the world; it then traverses the narrow valley of Tottea, and by the wild passes of Monte San Franco passes into the valley of the Alterno.

The *Ascent of the GRAN SASSO D'ITALIA*, called also *Monte Corno* (9815 ft.), may be made from Teramo; though more conveniently from Aquila (Rte. 3). Travellers should obtain letters of introduction at Teramo to some of the proprietors residing at Montorio or Isola. On leaving Teramo the Aquila road is followed as far as *Montorio*; whence, after crossing the Vomano, a mountain path leads by Tossiccia in 3 hrs. to Isola, where mules and guides must be obtained, and where the night is spent. *Isola* (3969) stands at the foot of the Gran Sasso on a peninsula nearly surrounded by two small streams, the Maone and the Ruzzo. The pyramid of *Monte Corno*, broken into tremendous precipices, rises immediately above it, and is scarcely ever lost sight of during the whole ascent. A wild path of 4 hrs. leads from Isola to *Arapietra*, a rocky ridge surrounded by rich pastures, where the mules are left. The tourist ought to be at this spot by sunrise; the rest of the ascent must be made on foot. The scenery of the ascent is perfectly Alpine in its character, presenting a magnificent variety of wood-crowned hills, torrents, waterfalls, and precipitous ravines, which constitute some of the most striking scenes in Italy.

About 6 m. S.E. of Isola is *Castelli* (3217), a small village that acquired some celebrity for a manufactory of the so-called *Abruzzi* earthenware, which was carried to such perfection as to be placed on a level with that of Faenza.]

After leaving Giulianova, the Tordino is crossed, and farther S. the Vomano, a broad stream, very formidable when swollen by the winter torrents descending from the Gran Sasso, of which mountain a fine view is here obtained.

Mutignano (1765), from which a road of 6 m. (dil. in 1½ hr.) branches off to

[*Atri* (9877), the see of a bishop, on a commanding eminence inland, with an extensive and most striking view. There are few cities in this part of Italy which have such high claims to antiquity as *Hadria Picena*. Its coins are among the heaviest specimens known, exceeding in weight the oldest Roman, and have been assigned to a very remote antiquity, some referring them to the Etruscan, others to the Greek settlers, and others to the Roman Colony established there about 282 B.C. The family of Hadrian came originally from this city, though the Emperor was born in Spain. Numerous remains of public edifices, baths, and walls attest the size and consequence of the city. It had a port at the mouth of Piomba (*Matrinus*). In the neighbourhood are several subterranean chambers, regularly distributed, and resembling those at Syracuse. The apse of the cathedral, one of the most perfect Gothic buildings in the Abruzzi, is covered with frescos of the 15th cent. on the walls and roof of the choir—the history of the Virgin on the walls, the Evangelists and Virtues on the roof. They are by Luca d'Atri and other painters. The tabernacle over the high altar and font are by a Milanese sculptor, Paolo di Garus (1503).]

From **Silvi** a road leads inland (5 m.) to

Civita Santangelo (6578), supposed to be the ancient *Angulus* of the *Vestini*. There is a road also from

Monte Silvano (3658), near the mouth of the Salino or Piomba. 16 m. S.W. is

Civita di Penne (9848), situated on a hill. *Pinna* was the chief town of the *Vestini*, and during the Social War resisted the Roman army that besieged it. It still exhibits remains of ancient buildings.

Passing **Castellammare Adriatico** (5358), much frequented during the bathing season, the river is crossed to **Pescara**, where the *Maiella* range, whose highest peak is **Monte Amaro** (9160 ft.), becomes visible on the rt. Crossing the *Alento*, we reach

Francavilla a Mare (4404). The town is on a hill to the rt., between the *Alento* and the *Foro*.

The rly. passes through four short tunnels and reaches

Ortona (11,884). The town, $\frac{1}{2}$ hr. from the stat., occupies the site and retains the name of *Orton*, a naval arsenal of the *Frentani*. Placed on a promontory projecting into the sea, it commands an extensive view of the *Adriatic*, the *Maiella* Mountains, and the distant *Gran Sasso*. Its port has been blocked up, but it still exports great quantity of wines, which are the best in this part of Italy. *Ortona* was the favourite winter residence of *Margaret of Austria*, widow of *Alessandro de' Medici* and of *Ottavio Farnese*. She died here in a magnificent palace she had erected, and which still exists, but in a dilapidated state. *Ortona* was burnt by the *Turks* in 1566. The principal church is worth a visit. Dil. through *Lanciano* and *Roccarasa* to *Castel di Sangro* (Rte. 5).

S. Vito Lanciano (3860) is the stat. for

7 m. **Lanciano**, *Anxanum* (17,340), the see of an archbishop. The neighbouring country has extensive vineyards, producing a species of *malmsey* (*Malvasia*). *Lanciano* is built on three hills, two of which are connected by a remarkable bridge referred to the 3rd cent., and called the *Bridge of Diocletian*. The cathedral, called *S. Maria del Ponte*, is built upon this bridge. *S. Maria Maggiore* has a fine Gothic façade, with two superb wheel-windows. The house of *Anjou* endeavoured to increase the prosperity of *Lanciano*, and conferred on it the privilege of coining money. It was at the siege of *Lanciano* in 1423 that *Braccio* and *Sforza* first measured arms together.

Fossacesia (3478). Public conveyance to *Lanciano*, on the road to which, upon a woody eminence overlooking the sea, stands the ruined *Benedictine* church of *S. Giovanni di Venere* (1165), with some good sculptures. It is in the form of a Roman basilica.

The rly. now crosses the *Sangro*, and reaches

Torino di Sangro (3994). Beyond *Casalbordino* (4745) the rly. passes through three tunnels, and reaches

Vasto (13,797), the ancient *Histonium*, on a hill a few hundred yards from the sea, and commanding a beautiful view of the surrounding country. Numerous ruins of ancient edifices attest its former grandeur and extent. In the *Piazza* there is an inscription recording that *L. Valerius Pudens* had at thirteen years of age borne away the prize of Latin poetry in the contests held at *Rome* in the temple of *Jupiter Capitolinus*. *Jacopo Caldora*, the leader of the combined armies of *Joanna II.*, *Martin V.*, and *Filippo Maria Visconti*, built a palace, of which there are large remains. The cathedral has a Gothic façade. The *Palace of the d'Avalos* family, formerly its feudal lords, was once the residence of *Vittoria Colonna*, wife of the *Marchese di Pescara*. There is a small collection of antiquities in the *Municipio*. Near the *Porta di*

Castello are some remains of an Amphitheatre.

S. Salvo (1041). The line now crosses the Trigno (Trinius), which divides the provinces of Abruzzo and Moletto, and reaches

Termoli (3294), a dirty town, situated on a promontory between the mouths of the Biferno and the Sinara. The *Castle* was built by Frederick II. in 1247. The *Cathedral* is subsequent to the destruction of the town by the Turks in the 16th cent. There is a beautiful view of the mountains of the Abruzzi. Termoli is the nearest point to the Tremiti Islands (Rte. 18).

On leaving Termoli the rly. crosses the Biferno (Tifernus), and reaches

Campomarino. The country here is less attractive. At

Chienti (Teate Apulum) we enter the province of Capitanata. 3 m. S. is *Serra Capriola* (5300), upon a hill. The Fortore, the ancient *Frento*, is crossed to

Ripalta. In this neighbourhood a battle between the Normans and the forces of Leo IX. took place on the 18th June, 1053. The Pope, who commanded in person, commenced his campaign by a pilgrimage to Mte. Cassino to implore the blessing of heaven upon his arms. After a vain attempt to induce him to treat for peace, the Normans gave battle. The issue was not long doubtful; the populace, who had been induced by the preaching of the monks to join the Pope, soon broke and fled in disorder; 500 Germans, contributed by the Emp. Henry III., alone maintained their ground, and, being surrounded by the Normans, perished almost to a man. The Pope fled to Civitate, but the inhabitants refused to shelter him, and drove him from their gates. The Normans immediately advanced to make him their prisoner; but they knelt as they approached, imploring his pardon and benediction. Leo was conducted

to their camp, and treated with so much respect that he soon reconciled himself to the northern invaders, and in the following year granted to the brothers Humphrey and Robert Guiscard that memorable investiture of their conquests in Apulia, Calabria, and Sicily, which was to become so important not only to the Norman rule in Italy, but to the Church itself.

The line now quits the coast, passing on the l. the salt-water *Lago di Lesina*, which lies for 10 m. parallel to the Adriatic: pieces of trachyte, basalt, and syenite are found on its shores. The rly. strikes inland to avoid the promontory of *Monte Gargano*, an offshoot of the Apennines with several high peaks.

Foggio Imperiale. The village (1870) stands on one of the western spurs of *Monte Gargano*. From *Apricena* (5368) a road leads to *S. Nicandro* (7895), and the salt-water *Lago di Varona*. *Apricena* was a hunting-castle of Frederick II., and is said to derive its name from the supper, *apri cœna*, which he gave upon the spot to the members of his hunt in 1225, after he had killed a wild boar of great size. The line now runs S. across the plain to

S. Severo (17,124), a walled town. In 1799 it was nearly ruined by the republican army under Gen. Duhesme, in revenge for the gallant resistance which it had offered to him. It was only spared from total destruction by the intercession of the women, who, after 3000 persons had been slaughtered, rushed among the French and implored them either to stay their hand or complete the scene by sacrificing the children and wives of the few men who still survived. The town suffered terribly from the cholera in 1865.

Foggia. The town lies nearly $\frac{1}{2}$ m. on the rt. At the stat. is a convenient lavatory.

The rly. now traverses a plain of pasturage; leaving on the rt., after crossing the Cervaro, the *Madonna dell' Incoronata* on the opposite bank, con-

taining a miraculous picture of the Virgin. The *Carapella* is crossed to

Ortanova, the town lying 2 m. on the rt. Continuing across the plain, during which there are fine views of *Ortona* and *Ascoli*, and farther S. of the lofty cone of *Monte Vulture*, we reach

Cerignola (25,131), a well-built city 4 m. W. of the Stat., supposed to stand on the site of *Cerania*. On the 28th April, 1503, *Gonsalvo de Cordova* gained near *Cerignola* a victory over the army of the Duke de Nemours, which established the supremacy of Ferdinand the Catholic, and reduced the kingdom of Naples to a Spanish province. In the church on the E. of the town is an inscription recording this victory. In the principal street is a Roman *miliarium*, recording that *Trajan* made the road from *Beneventum* to *Brundisium*. The distance marked upon it is *LXXXI* from the latter place.

[From *Cerignola*, a carriage-road runs along the base of the hills, crossing, at the 6th m., the *Ofanto*, the ancient *Aufidius*, the last river of any consequence between *Manfredonia* and *Taranto*, a coast-line of nearly 300 m. This rapid stream, celebrated for its connection with the battle of *Cannæ*, is also commemorated by *Horace*: *Carm.* iv. 14.

2 m. after crossing the river we pass a gateway, sometimes called a triumphal arch, of ancient *Canusium*, and ascend to

11 m. **Canosa** (see below).]

The rly. takes a more E. direction, passing

Trinitapoli (6662), near the extremity of the *Lake of Salpi*. From *Ofantino* a branch line runs N. to *Margherita di Savoia*, a small bathing place built in honour of the Queen of Italy. Crossing the *Ofanto* we reach

BARLETTA (28,163), supposed to occupy the site of a Greek town called *Barduli*. It is delightfully situated on the seashore, contains many handsome houses, and is surrounded by walls and

towers. *Barletta* has a good harbour, partly formed and protected by a mole, and maintains a considerable commerce with Greece and the Ionian Islands. In one of the principal streets leading to the harbour was the palace of the *Della Marra*, which still preserves its fine façade (1660). The gateway leading to the harbour is imposing.

The castle was formerly one of the three strongest fortresses of Italy. The **Cathedral* has an unusually lofty nave, with ancient columns and a handsome baldacchino, all brought from *Cannæ*. The church is dirty and neglected, but its architecture is of high interest. The church of **S. Sepolero* is also a fine 12th-cent. building with pointed arches and massive piers. In the street close by is a **Colossal Bronze Statue* 15 ft. high, supposed to represent the *Emp. Heraclius*, a Byzantine work of the 7th cent. It was wrecked on the coast during its passage in a Venetian galley, as an offering to the sanctuary of *Monte S. Angelo*, and set up here in 1491. The noble head wears the diadem of the old Greek emperors. Some antiquaries however regard the statue as a Roman work of the 4th cent., intended to represent *Theodosius*. *S. Andrea* has a remarkable portal, and a 16th cent. statue of *S. John Baptist*. There is a good theatre here. In 1259 *Manfred* held at *Barletta* the first tournament seen in this part of Europe, in honour of the visit of *Baldwin II.*, the last Latin Emperor of Constantinople. During the contests of *Louis XII.* and *Ferdinand* the Catholic arising out of the Partition Treaty, *Barletta* was occupied by *Gonsalvo de Cordova*, who was besieged there in 1502 by the Duke de Nemours. Both generals were unwilling to give battle, and the troops as well as the officers were soon weary of inaction. The cavalry of both armies was composed of the *élite* of a brave and chivalrous nobility; and the French having offended the Italians who were in the Spanish ranks, it was determined to decide the claim to superiority between French and Italians by tournament. Thirteen cavaliers were chosen from each side. Among the French champions were *Guy de la*

Mothe, Charles de Torgues, and Jacques de la Fontaine; among the Italians were Ettore Fieramosca, Romanello da Forlì, and Fanfulla da Lodi. The Venetians, who then occupied Trani, and were considered to be a neutral party, were appointed to arrange the lists and appoint the judges. Prospero Colonna was appointed second for the Italians, and the chevalier Bayard for the French. The spot selected for the tournament was between Andria and Corato, near the place now called *Epitaffio*, where a monument has been erected. At the first shock seven of the French champions were overthrown; but the others defended themselves with such bravery, that after a combat of 6 hrs. the judges separated the combatants, and declared it a drawn battle. Close to the large *Castello*, now turned into barracks, at the S.E. end of the town, is the Stat. of the tramway to Bari (Rte. 23). [Carriage road to (14 m. S.W.)

CANOSA (14,905), situated on the slopes of a hill crowned with the ruins of a feudal castle. It occupies the site of *Canusium*, mentioned by Horace in the journey to Brundisium (*Sat.* i. 5, 89), which was itself built upon the ruins of a more ancient Apulian city. Canusium extended principally in the direction of the River Aufidus, reaching down into the valley to a great distance from the old acropolis, and far beyond the limits of the Apulian city. The point which its walls, now destroyed, once reached in this direction is marked by a great gate, built of brick, and still standing amid the fields. This was the gate through which the road from Beneventum ran, the course of which, as far as the river, is marked by the ruins of some brick tombs.

Canusium gave hospitality to the remnants of the Roman army after their defeat at Cannæ, and Hannibal never succeeded in making himself master of it. The Romans called its citizens *Bilingues*, because, being largely engaged in the manufacture of woollen cloths, they spoke the Greek language of their ancestors and the Latin of their neighbours with whom they traded.

The principal *Church of S. Sabino is remarkable for its small clusters of cupolas resembling a Turkish mosque; the interior contains an ancient pulpit and a sculptured episcopal chair in marble, supported by rudely-sculptured elephants (1080), some granite columns with Roman capitals, and six others of verde antico 18 ft. high. In a court adjoining is the Tomb of BOHEMOND, Prince of Antioch, son of Robert Guiscard (1111), one of the heroes of Tasso (*Ger. Lb.* iii. 63). It is built of white marble, surmounted by an octagonal cupola, with bronze doors covered with sculptures, arabesques, and inscriptions in Latin verse; in the interior is the marble sarcophagus in which the body is deposited. The inscription on the doors is repeated on the tomb of his mother Aberarda at Venosa:—

Gulscardi conflux, Aberarda, hac conditur
arca;
Si genitum queris, hunc Canusium habet.

The principal antiquities of Canusium are the remains of a triumphal arch (*Porta Varrense*) on the side of the Ofanto, the ruins of an amphitheatre, and a large Necropolis consisting of tombs excavated in the soft tufaceous rock in which a great many vases, gold ornaments, and small bronzes have been found. The largest is a Tomb with eleven chambers, excavated about 1840—which, in the second century B.C. and the early part of the first, was the burial-place of the family of the *Dasmii*, one of the greatest aristocratic houses of Apulia. In front of it is a kind of square *atrium* open to the sky; and on three of the sides of this *atrium* the wall of rock, cut vertically, presents a *façade* surmounted by a pediment, which is supported by Doric pilasters stuccoed in colours, the whole in a very fine and elegant style of architecture. The chief vestibule, which is entered by the central door, likewise shows numerous traces of paintings on its walls representing trees and flowering plants, in the midst of which are birds flying.

The ruins of the Roman town extend for a considerable distance round the modern one. The larger vases, only

equalled in size by those of Ruvo, are of a coarser style of painting than those of Nola. Others, however, are very small with geometrical patterns in imitation of those of the primitive ages, executed in black and violet on a creamy white ground. The forms are very original, and one type represents a duck swimming on the water. Both forms and decorations very forcibly recall the potteries of Cyprus.

The unglazed terracotta vases, painted after baking with bright colours, which were never fired, have numerous little figures in relief. This is a speciality peculiar to Canosa, and the richest series known is that which became the property of the Louvre with the Campana Museum. They are of the second century B.C., and were taken from the great eleven-chambered tomb.

Canosa suffered severely from the earthquake of August 14, 1851.

From Canosa a carriage-road of 9 m. leads to **Minervino** (13,844), situated on the slope of low hills called *Murgie di Minervino*, and suppose to mark the site of *Lucus Minervæ*. It is surrounded by massive walls and towers, surmounted by a baronial castle. 10 m. S. is *Spinazzola* (11,000), whence a road leads S.E.E. to (20 m.) *Gravina* (Rte. 24).

About 6 m. N. of Canosa, a few remains on the rt. bank of the Ofanto mark the site of *Canasæ*, *ignobilis Apulie vicus*; but the precise spot of the great battle has been the subject of much question. Both Polybius and Livy tell us that the Carthaginians faced the N., with their l. wing resting on the river, whilst the Romans faced the S., with their cavalry, forming the rt. wing, resting on the river and opposing the l. wing of the enemy. (Liv. xxii. 44-46.) Livy adds that by this disposition the Carthaginians had their backs turned to the *Vulturnus*, a wind which drove clouds of dust into the face of the Romans. Most of the local topographers, followed by Arnold, have therefore placed the field of battle on the S.

side of the river, which running nearly from S.W. to N.E. would cause the Romans to face the S., whilst leaning with their rt. wing on the river. But Swinburne and Vaudoncourt, followed by Niebuhr, comparing the position of the army with the previous movements made by the Roman Consuls, place the scene of action on the N. side, at a spot nearly opposite the remains of *Canasæ*, where the river, by a sudden turn southwards, would cause the Romans to face the S., whilst leaning with the rt. wing on its banks. This conclusion is supported by the fact that the *Vulturnus* is undoubtedly the modern *Scirocco*, which blows from the S.E. A small rivulet is supposed to be the *Vergellus*, over which, according to Florus, Hannibal erected a bridge of human bodies; and the name *Pezza di Sangue*, field of blood, given to a portion of the plain by the peasants, is brought as an additional traditional proof.

The latter name, however, may more likely have a less remote origin; for in 1019 *Canasæ* was the scene of a battle in which the Apulians, assisted by the Longobards, and led by the Norman Drengot, who had arrived in Italy 3 years before, endeavoured to throw off the yoke of the Eastern emperors. They were defeated by the imperial forces under the Catapan Bolanus, and with such effect that out of 250 Normans only 10 survived. Drengot then offered his sword to the princes of Capua and Salerno, while Melo of Bari, the leader of the Apulians, appealed to Henry II., who marched an army against the Greeks. In 1033 Robert Guiscard besieged *Canasæ*, which had rebelled against him during his absence in Greece, captured it after a siege of 2 months, and utterly destroyed it. From that time no attempt appears to have been made to reoccupy the site. In 1201 another battle was fought on the plains of *Canasæ* between the Papal and imperial forces and the rebellious barons headed by the archbishop of Palermo, who had taken advantage of the infancy of Frederick II. to attempt to overthrow his authority. Innocent III., however, determined to defend

the dominions of the young emperor, and sent an army under Walter de Brienne against the insurgents, which was cut to pieces.]

On leaving Barletta, the rly. passes through vineyards and plantations of olive and almond. The numerous conical towers or huts, called *Caselle*, which are seen in the vineyards, are constructed of the stones picked off the fields, to contain the implements of the husbandman, and afford him shelter in bad weather. On the rt. are several towns, forming a long line, communicating with each other by a road running parallel to the line of the Adriatic.

TRANI (25,000), the seat of an archbishop, and of the judicial authorities of the province, is a well-built town, surrounded by crumbling walls, partly added by Frederick II. The port has a circular harbour, with good quays. It was constructed by the Venetians during their short occupation of Trani at the end of the 15th, and repaired by Charles III. in the middle of the 18th cent.; but it has become almost useless for any but small craft, by the accumulation of mud. Around it are numerous handsome houses. In the middle ages Trani carried on an extensive commerce with the East, and was one of the points of embarkation of the Crusaders. The Jews appear also to have traded largely here, as the town possesses the remains of important and ancient synagogues. The Templars had a hospital in the town, to which belonged the elegant little Church of S. Giacomo, with the richest details, in the Via Romito. The **Cathedral**, built on a point surrounded on nearly all sides by the sea, is one of the remarkable ecclesiastical monuments in Southern Italy. The bronze doors were executed by *Barisanus of Trani* in the latter part of the 12th cent.; they are almost identical with those of Ravello by the same artist, and have been placed against a blocked-up doorway in the S. aisle. The steeple is more than 260 ft. high; on the E. side under the frieze of the great arch on which it stands, there is [S. Italy.]

the name of the architect, *Nicolaus sacerdos ca. atq. magister me fecit*. The interior was sadly whitewashed and modernised by an archbishop in 1837. There are two very interesting Crypts, the one beneath the choir, the other beneath the nave. The latter is difficult of access, the keys being kept by an engineer in the town. It contains a singular oil picture of S. Nicola Pellegrino, said to be of the 12th cent. In the narrow streets near the cathedral there are still some most beautiful Gothic windows. The church of the **Purgatorio** is a small but graceful basilica, preceded by a remarkable portico with a double row of arches. In the piazza stands the church of S. Francesco, with some Romanesque remains. Close to the conspicuous tower of S. Domenico is the Villa, or Public Garden, finely overlooking the sea. Here are preserved some Roman milestones. The vineyards of the neighbourhood produce a sweet wine, the *Moscato di Trani*, held in great repute. The fig-trees are planted in the fields in rows, and dressed, according to the precept of Columella, like dwarfs and espaliers. Trani represents *Turenium* of the Itineraries, or *Tranum*, from Trajan, as stated on an inscription over one of the gates.

[**Castel del Monte**, the hunting-seat of Frederick II. is best visited from Trani (Rte. 23). Carriage and 3 horses, including *buonamano*, 40 frs. The road ascends gradually the whole way; it passes at the 8 m. through *Corato*, whence a new road passes by *Epitaffio*, where the French and Italian knights fought (see above), and in $\frac{1}{2}$ hr. reaches the castle. Castel del Monte has been purchased by the Italian Government with a view to its preservation. The original building on this site was a castle erected by Robert Guiscard in the 13th cent. Luncheon should be carried.]

Bisceglie (21,371) stands on a promontory defended by fortifications, and surrounded by pretty villas and country houses. The currents of Bisceglie are said to equal those of the

Ionian Islands. During the crusades, Bisceglie had a hospital founded by Bohemond for pilgrims to the Holy Land. Some ruins of it still exist. The *Cathedral* has a 12th-cent. *portal, and the church of *S. Margherita* some tombs of the Falcone family.

Between this and Molfetta, on the rt. of the road, is an ancient church of Greek architecture, known as the *Vigne di S. Giacomo*, where a Benedictine monastery once existed. Near it is the sanctuary of *Santa Maria de' Martiri*, built in 1161 by King William the Good.

Molfetta (26,829), an episcopal see, is beautifully situated on the shore, and contains some handsome houses, distinguished, like all the towns and cities on this coast, by the regularity of their masonry. In the 15th cent. the merchants entered into a treaty with those of Amalfi that the citizens of one place should be considered citizens of the other. The castle was the prison of Otho, Duke of Brunswick, husband of Joanna I. after the death of the queen; but he was released in 1384 by Charles Durazzo, after his rival, Louis of Anjou, had been carried off by plague. The **Old Cathedral*, deserted on account of damp, is a remarkable building with a triple dome, and several Byzantine features. There is a small but interesting *Museum* of local antiquities.

One of the curiosities of this part of the kingdom is the *Pulo di Molfetta*, a nitre cavern, 1½ m. from the town: it is a circular cavity in the limestone, about 1400 ft. in circumference, and 112 deep. In the limestone strata are numerous oval caverns hollowed out in rows, forming in appearance a regular succession of 5 tiers, resembling the boxes of a theatre. The nitre is collected in these caverns and in fissures, and is a source of revenue to the Government.

Giovinazzo (8000), on the sea-shore, supposed to be the ancient *Netium*, or *Natium*, is remarkable for a large poorhouse or *Opizio*, founded by King Ferdinand I., and said to be capable of

containing 2000 persons. At present upwards of 500 children are there maintained and instructed in the useful arts. In a separate part of the establishment is a Juvenile Reformatory. The *Cathedral* (1283) and *Baptistery* (1184), though barbarously modernised, retain some interesting details.

S. Spirito Bitonto is the station for Bitonto, 4 m. S.W. (Rte. 23).

BARI (61,000), the capital of its province and the see of an archbishop, situated on a small peninsula, is the important town in this part of Italy. The town is divided into Old and New Bari, the former having all the characteristics of the Southern Italian towns, the latter being regularly built with straight and wide streets. The new part of the town contains many good houses, the *Prefettura*, and a good-sized theatre. The city is also a military centre. The port (which is in the old part of the town) has been recently much enlarged and improved. It carries on an extensive trade with Trieste and Dalmatia, the exports consisting chiefly of olive-oil, almonds, and grain. It preserves the name of *Barium*, on the *Via Appia*, one of the cities said to have been founded by Iapix, the son of Dædalus.

There is no mention of *Barium* previous to the Roman conquest of Apulia; but its coins attest its Greek origin, and its having been a place of some consideration in the 3rd cent. B.C. Its strong fortifications were famous during the contests of the middle ages. After its possession had been long disputed by the Longobards, the Saracens, and the Greeks, it fell into the hands of the latter, who made it the capital of Apulia, and the residence of the Catapan, and, with short intervals, held it for nearly two centuries, till it became one of the strongholds of the Normans. The Saracens, who were driven from Bari in 871 by Louis II., the grandson of Charlemagne, besieged it in 1002, and would have taken it if a Venetian fleet, commanded by the Doge Pietro Orseolo II., had not come

to its relief. In commemoration of this event, the inhabitants erected in the old market-place a figure of the lion of S. Mark, which is still there. William the Bad, against whom Bari had rebelled, razed it to the ground in 1156. In the 14th cent. Bari was erected into a duchy, which, after passing into the hands of several masters, at the end of the 15th cent. was ceded to Isabella of Aragon, the widow of Gian Galeazzo Sforza of Milan, who went to live at Bari, and from whom Bona her daughter, the Queen of Poland, inherited it. After the death of her husband, Bona retired to Bari in 1555, where she died in the castle in 1558, leaving the duchy of Bari, by her will, to Philip II. of Spain, and thus reuniting it to the crown. Louis Duke of Anjou died also in the castle, of the plague, in Oct. 1384, during his long war with King Charles Durazzo, who nearly perished from the same disease at Barletta.

In ecclesiastical history, Bari is conspicuous as one of the first Christian bishoprics. The **Priory of S. Nicholas** was founded in 1087, on the ancient palace of the Catapan, given by Robert Guiscard to the Bishop, in order to receive the remains of the saint, brought from Myra in Lycia by some native mariners. It was largely endowed by Robert himself and his son Roger, and is now one of the principal sanctuaries of the kingdom. The ***Church**, in the Romanesque style, with Byzantine features, has a nave and aisles divided by marble columns and a gallery above them, of which only the arches remain. To the rt. of the choir is a Madonna enthroned, with saints, by *Bartolommeo Vivarini da Murano* (1476), spoilt by repainting. Behind the choir is the tomb of Bona Sforza, Dowager Queen of Poland (1593). It is a large sarcophagus of black marble, upon which rests the effigy of the queen in white marble, in a praying attitude. In niches behind it are figures of the *Polish saints, Casimir and Stanislaus; and on each side symbolical representations of Polish provinces.* The walls

have been disfigured with base and tawdry frescoes. Beside the N. door is the tomb of Roberto Chiurlia da Bari, the prothonotary of Charles I., who was assassinated by Robert de Flandres, son-in-law of Charles d'Anjou, at Naples, on the spot where he read the sentence on Conradin. In 1098 Urban II. held here a council of Greek and Latin bishops, to settle the differences between the two churches, at which Anselm, Archbishop of Canterbury, was present. To commemorate this event was wrought the marble **EPISCOPAL CHAIR**, supported by two Arab prisoners, a man holding a staff, and a lion with a man's head in its paw. It is preserved in the Treasury, where may be seen some fine missals, a reliquary given by Charles of Anjou, an ostensario, silver-gilt cross, and two candlesticks of rock crystal. Of the two wooden chairs in the choir, one is appropriated by the king, as first canon of the church, and the other by the prior.

In the splendid **Crypt** is the *Tomb of S. Nicholas*, said to distil miraculously a liquid called the *Manna di S. Niccolò da Bari*, held in high repute as a remedy for all diseases. The festival of the saint (Dec. 6) draws crowds of pilgrims. The high altar is covered with silver *reliefs representing the history of his life. The columns are varied and beautiful; one on the S. side, enclosed by a railing, and formed of rare *humachella rossa*, is said to have been miraculously transported by the saint from Mira. The Campanile at each corner of the W. front is pierced by an archway, as at Barletta, through which passes one of the thoroughfares of the town. That on the S. side is unfinished.

The ***Cathedral of S. Sabino**, originally Romanesque, was seriously injured by alterations made in 1745 by Archbishop Gaeta, who changed the ceiling and windows, and covered with stucco the fine columns of granite and marble which divide the aisles. The crypt, which has been spoilt by modern work, contains the body of *S. Sabino*,
B 2

with his silver bust, and a painting on wood of the Byzantine school, called the *Madonna di Constantinopoli*, and assigned as usual to S. Luke. It is believed that the crypt extends beneath the nave, and an excavation will be carried out when the necessary funds are available. The lofty bell-tower bears some slight resemblance to the Moorish campanile of Seville. The external decorations of the front and both sides of the church should be observed. In the courtyard of the Vescovado, which adjoins the cathedral, is a statue of S. Sabinus, on a column of granite.

S. Gregorio, close to S. Nicolas, is a small but remarkable church in a similar style. The church of S. Maria del Buon Consiglio (or *Annunziata*) has a good picture by *Pietro da Cortona*. At the *Ateneo*, in the Piazza near the Stat., is a small *Museum*, containing a few antiquities found in the neighbourhood and at Monopoli. Many of the vases are externally curious. Side by side with the wares bearing imitative geometrical patterns found so largely at Canosa, are a few genuinely archaic vases of the period of primitive geometrical ornamentation, truly original in appearance, which came from the little necropolis of Canneto. There are specimens also of the so-called "Gnatic vases," with light white decorations on black glaze. They were not however exclusively made at Gnatic, but are found in all the tomb districts between Canosa and Tarentum. Everywhere, too, in this same region we find the little *skyphoi* with red figures, bearing an owl on each side between two olive branches; but they occur in even greater abundance than elsewhere at Ruvo and Tarentum, two cities which, at certain epochs, chose the owl as their monetary emblem. We find the same vases with the owl at Cumae and at several places in Campania.

Steamers twice a week to Venice or Brindisi.

Mola di Bari (13,000) has an interesting church of various dates, with a good portal and crypt.

Through a richly cultivated country, diversified by olive, almond, and carob-trees, we reach

Polignano a Mare (8564), picturesquely situated on a high rocky cliff, in which is a large and curious cavern to which the sea has access. Several remains of antiquity and coins have been found in the neighbourhood, and are supposed to mark the site of *Arnetum* (?). A road of 6 m. leads on the rt. to *Conversano* (10,656), the see of a bishop, with a large Benedictine nunnery, in whose archives are preserved some curious letters of *Marie d'Enghien*, wife of King Ladislaus.

Monopoli (19,993), the ancient Minopolis, is the see of an abp. The cathedral is a fine building, containing a painting of S. Sebastian by *Palma Vecchio*. About 5 m. beyond Monopoli, on the seashore, is *Torre d'Egnazio*, near which are the ruins of *Gnatic* (now *Annazzo*), where Horace and his companions, Mæcenas, Virgil, Heliodorus, and Plotius, were amused by the pretended miracle of the incense burning on the altar without fire:—

Dehinc Gnatic, lymphis
Iratæ extractæ, dedit risusque Jocosque;
Dum flammâ sine thura liquescere limbe
sacro
Persuadere cupit: credat Judæus Apella,
Non ego.—*Sat.* i. 5, 97.

A few Messapian inscriptions and numerous vases, terracottas, and gold ornaments have been discovered on the spot, the principal of which are now in the museum at Bari. The road leaves the shore at Monopoli, and proceeds S. to

Fasano (14,809), a thriving town, 3 m. on the rt.

Ostuni (16,295) is picturesquely situated on a hill 4 m. from the stat., with a well-preserved and beautiful church of 1435.

St. Vito. Close to the Stat. are some very early Christian crypts.

BRINDISI (17,000), the ancient Brundisium, the great naval station of

the Roman empire on the Adriatic, and the port of embarkation for the Roman armies for Greece and Asia, was much patronised by the emperors; and is celebrated for the siege sustained in it by Pompey, who had taken refuge in its citadel with the consuls and senators of Rome, against the victorious army of J. Cæsar. Its double harbour is accurately described by the latter (*Bell. Civ. i. 25*); but it is to him that the first attempts to destroy the harbour must be attributed. At the convention held here to adjust the disputes between Antony and Augustus, Mæcenas was accompanied by Horace:—

Brundisium longæ finis chartæque visque.

Pacuvius the painter and dramatic poet, the nephew of Ennius, was a native of Brundisium, and Virgil died here on his return from Greece, Sept. 22, B.C. 19. During the Norman rule, Tancred assembled at Brindisi the flower of his chivalry, to witness the marriage of his favourite son Roger with Irene, the daughter of the Greek emperor. At that period it was the chief port for the embarkation of the Crusaders; but when the expeditions to the Holy Land ceased, Brindisi sank into insignificance as a naval station. Still greater disasters were inflicted on it by the sack of the city by Louis, King of Hungary, in 1348, and again by Louis of Anjou in the same century. In 1456 an earthquake overthrew the buildings, and buried the greater part of the inhabitants under the ruins. From this disaster it has never recovered. Several of the Angevine and Aragonese princes endeavoured to restore its prosperity, but the loss of population and the increasing malaria of the district made it impossible to arrest the gradual progress of its decline.

Brindisi, the see of an archbishop, is situated on a low promontory between two arms of the sea which form its Inner Harbour. This is entered by a narrow channel, with a depth of 22 ft. water, and is secure from every wind. The dykes, which by narrowing the entrance laid the foundation of the ruin of Brindisi as a port, were con-

structed by Cæsar. The injury, however, which they have caused is now removed, and the harbour restored to its ancient state of efficiency. It is sheltered from every wind, and large steamers can enter and moor alongside the quays. In the Outer Harbour a breakwater has closed up the N. entrance of the roads, called La Bocca di Puglia, between the mainland and the island of Sant' Andrea, and a mole has been thrown out at the extremity of the latter, to protect the inner roads from E. winds and seas. The channel that connects the Outer with the Inner Harbour, 280 yds. long and 100 wide, is bordered by a boundary wall to prevent loose earth and sand falling in to diminish its depth. Lights have been erected on the Forte a Mare, and upon the Petagne Rocks, which bound on the W. and E. the entrance of the outer roads.

On the rt. of the road which leads from the Stat. into the town may be seen some traces of the Appian Way, with part of its ancient pavement, and the foundation of its tombs.

In a narrow street 5 min. N.W. of the Post-office is the Church of S. Giovanni, destroyed by earthquakes. It was circular, with a double range of columns and frescoed walls. It probably belonged to the Knights Templars. In the Cathedral, which has been entirely rebuilt, took place the marriage and coronation of Frederick II. and his second wife Yolanda in 1225. The Castello, flanked by enormous round towers, was founded by Frederick II., and completed by Charles V. It forms a striking object from all parts of the city, and is now a prison. The Marble Column near the quay, 50 ft. high, is remarkable for its capital, ornamented with the heads of sea divinities, and was set up here by one Lupas, a Byzantine *protospatharius*, in the 11th cent. The pedestal close by belonged to a similar column now at Lecce. These columns may have formed part of a Pagan Temple, or have served as the entrance from the port to the Appian Way. The house in which Virgil expired is shown near this marble column. 1 m. N., reached by ferry (10 c.) across the harbour, is

the church of the *Madonna del Casale*, with a peculiar and very perfect late Gothic front.

There are several small but curious ancient churches in Brindisi: *S. Benedetto*, with its cloister, now a barrack (apply to the commanding officer), *San Paolo*, and a Byzantine church, long built in and forgotten under the little church of *Sta. Lucia*; frescoes supposed to date from the 8th cent.

Brindisi has a public library in the Seminario, founded by Archbishop di Leo, and bequeathed by him to his native place; besides the books, chiefly on ecclesiastical literature, it contains a collection of ancient coins, bronzes, &c.

The country round Brindisi, particularly towards Lecce, is covered with extensive thickets of *lentiscus*, called by the inhabitants *restinco*, and used for fuel. Its berries are used to make a kind of half-liquid soap used by the common people. In the district nearest the town the vine is extensively cultivated on the French system.

Passengers for India on the outward journey can have their luggage sealed up by the Customs officials on entering Italian territory, which will prevent its being searched until it has been put on board the steamer for Alexandria. On arriving at Brindisi from Alexandria, luggage is examined on board the steamer, instead of being carried to the Custom-house.

ROUTE 23.

BARLETTA TO BARI, BY ANDRIA, RUVO,
AND BITONTO.—STEAM TRAMWAY.

Miles.	Stations.	Routes.
	Barletta	
6	Andria	
15	Corato	
20	Ruvo	
23	Terlizzi	
32	Bitonto	
36	Modugno	
41	Bari	

Andria (37,000), an episcopal city, where Isabella, second wife of Frederick II., died in 1228, after giving birth to Conrad. The emperor's third wife, Isabella of England, died at Foggia: both are buried in the interesting cathedral. There is a small palace, with some very handsome Gothic details in its windows, adjoining the hospital of La Madonna della Misericordia.

A bridle-path of 4 hrs. leads from Andria to **Castel del Monte*, the favourite hunting-seat of the Emperor Frederick II., built, in the first half of the 13th cent., on the summit of a hill in a stony wilderness, on the chain called the *Murgie di Minervino*, and commanding an extensive view of the plain stretching to the sea and dotted with towns. It is still an imposing pile, worthy of the memory of the great emperor; octagonal in form, with eight hexagonal towers, in a rich and remarkable style of Saraceno-Gothic architecture. Its splendid masonry is almost as perfect now as when the edifice was first erected; but the branch of the Carafa family in whose hands it had remained from the middle of the 16th cent. were too poor to keep it up, and it was rapidly falling into ruin when in 1876 it was purchased by the Italian Government in order to preserve it as a national monument. The windows are

beautiful specimens in the pointed and round-headed styles; the roofs of the several chambers are vaulted; and the ribs of the arches in the upper rooms rest upon triple clustered columns of white marble, the material used in the construction of the ribs, bosses, and other decorations of the apartments, but almost entirely removed. The elaborate and beautiful workmanship of the building, and the regularity and completeness of its design, leave it without a parallel in Italy; and it is greatly to be regretted that proper measures were not sooner taken to preserve it on its own account, independently of its association with the sovereigns of the house of Suabia. A little beyond Andria, by the roadside, stands the *Epitaffio*, a modern monument (Rte. 22).

RUVO (10,000) occupies the site, and retains almost unaltered, the name of *Rubi* (HOB. *Sat.* i. 5, 94).

Ruvo is celebrated for the Greek vases found in its vicinity, which are the largest known. The sepulchres are of a purely Greek type. They consist of a square sarcophagus of *tufa*, or else of a small square chamber, without an entrance, formed of blocks of stone or large tiles. Once only on the walls of one of these little chambers paintings have been found. They are preserved in the Naples Museum, and represent a dance strongly resembling the *ῥόδα* of the modern Greeks. Signor Jatta has a very extensive series of local antiquities in his own house. It contains several thousand vases, all important and well chosen. Signor Jatta himself printed an excellent general catalogue of his museum some years ago. The other collection, that of Signor Caputti, is much less numerous, but contains ten first-class pieces, including the famous *hydria*, which represents the interior of the studio of a painter on pottery with Athena coming in to crown him in the midst of his work. Signor Caputti's most important vases belong to the age of the great and severe style of the red figures. "One general remark which is applicable to

the tombs of Canosa and Ruvo, and indeed to those of the whole of Apulia, is the small quantity of bronze objects met with as compared with the development and magnificence of the pottery remains and the richness of the gold ornaments which have been discovered in some of them. Bronze appears almost exclusively in the form of armour. The breastplates are generally of an Attic type, decorated in front with medallions in relief in a very beautiful style. In every well-attested case, only one greave has been found with the skeleton instead of two, a circumstance which surprised Millin, but which proves that the Apulians had adopted the same practice as the Samnites, of only protecting one leg with defensive armour." — *François Lenormant*. The largest and finest vases discovered here, all of the florid period, may be seen in the Museum at Naples. Some fine bronze armour from Ruvo is now in the British Museum. The ear of corn upon the coins of Rubi shows that the district was celebrated in ancient times, as it is now, for its grain.

The **Cathedral** is remarkable for its W. front, covered with figures of animals, the portal being flanked by columns, supported by lions and monsters, and surmounted by a good rose-window.

Terlizzi (18,261), on the site of *Turricium*, contains a small collection of pictures belonging to the *Paù* family, including specimens by Spagnoletto, Domenichino, and Salvator Rosa. The *Theca Calamaria*, or inkstand, now in the Museum at Naples, was found in 1745 in an ancient tomb near Terlizzi.

Bitonto (24,978), a flourishing town, is the ancient *Butuntum*, whose coins show that it must have been a place of importance in ancient times. The Cathedral, dedicated to S. Valentine, a handsome church in the Italo-Gothic style, has two interesting ambones, made by Niccolus Sacerdos in 1223. In front of the Palazzo Silvi there is a good sculptured Renaissance *Loggia*, A.D. 1502, with busts and sculptures.

Near it is a pillar commemorating the death of a Spanish general slain in the service of Charles Durazzo.

Below **Modugno** the line approaches the rly. between Bari and Taranto, and turns N.E. to **Bari**.

ROUTE 24.

BARI TO TARANTO, BY GIOJA DEL COLLE.

Miles.	Stations.	Routes.
	Bari	22
7	Modugno	
10	Bitetto	
14	Grumo Appula	
26	Acquaviva	
34	GIOJA DEL COLLE	
42	San Basillio Mottola	
48	Castellaneta	
54	Palagianello	
58	Palagiano Mottola	
62	Massafra	
72	Taranto	25

Rly. conceded from Gioja W. to Santa Venere (Rte. 19), with branch at Spinazzola for Barletta.

The rly. on leaving Bari ascends gradually S.W. to

Bitetto (5340). The cathedral dates from the 14th cent. and is in the transition style. The principal door is richly sculptured, and the interior has some 15th-cent. frescoes.

At **Grumo** (8132) the rly. turns S.E. to **Acquaviva**. 3 m. W. is **Cassano**, with a stalactite grotto. The line now ascends more steeply to **Gioia del Colle** (13,094), a thriving town, carrying on a considerable trade in wheat and wine. *It was once surrounded by extensive oak forests, which Frederick II. converted into a royal chase.* From **Gioia** a road runs W. to

24 m. **Altamura** (17,108), the chief town of a district, on a hill overlooking the great pastoral plain. It was rebuilt by Frederick II., who erected its fine cathedral in 1232, and the walls by which it was formerly surrounded, and on which **Pipino**, Conte di Minervino, was hung in the 14th cent. **Altamura** was the birthplace of **Mercadante**, the eminent musical composer. In the neighbourhood of the city are some Roman ruins, which probably mark the site of *Sub Lupatia*, one of the stations of the Appian Way.

10 m. further W. is **Gravina** (14,443), an episcopal city occupying the site of *Plera*, one of the stations on the Tarentine branch of the *Via Appia*. The country around is noted for its pasturage and breed of horses. The city is surrounded with walls and towers, and is a dirty place, although there are many fountains. The lower classes live in caverns excavated in the tufa rock. Its ancient castle was one of the strongholds of the Orsini family, dukes of Gravina, the elder branch of which, now resident at Rome, take their title from it. The fair of Gravina, which takes place on the 20th of April, is one of the most famous in the kingdom. The basin of tufa rock in which Gravina is situated is highly charged with nitre, which is collected and purified in the town. Between Gravina and Altamura are some remains of the *Via Appia*, which continues N.W.W. to (20 m.) **Spinazzola** (Rte. 22). A rough road leads S.E. from Gravina to

15 m. **Matera** (14,312), an archiepiscopal see in conjunction with **Acerenza**. It is situated in the valley of one of the affluents to the Bradano, and is surrounded by a rich pastoral country. The Corinthian granite pillars of the cathedral are supposed to have been brought from Metapontum. **Matera** carries on a considerable commerce in the nitre with which the strata abound. The valley in which the city is placed is abrupt, and its sides are full of caverns which form the habitations of the lower classes. Many bear evidence of great antiquity. The church of St.

Maria d'Idria is excavated in a rock which rises insulated in the midst of this valley. The rly. may be regained by a road which runs E. to (20 m.) **Castellaneta** (see below).

Beyond Gioia the rly. descends to

S. Basilio, a farmhouse of the Duke of Sangro. 6 m. S.E., on the summit of a hill, is **Mottola** (5765), which has nearly preserved its ancient name of *Mateola*. It commands an extensive view over the Gulf of Taranto and great part of the province of Lecce.

Castellaneta (7358), an episcopal town on the Lata, appears to mark the site of *Canale*, a station on the Tarentine branch of the *Via Appia*. In its neighbourhood are remains of Greek towns, in which have been discovered tombs containing vases and rhytons of beautiful form. 20 m. W, lies *Matera* (see above).

On leaving **Castellaneta** the rly. takes a large sweep towards the W., passing over several viaducts, and commanding on the rt. an extensive view of the Gulf of Taranto and the mountains of Basilicata and Calabria. From a striking iron viaduct, spanning a ravine of great depth, we get a view of **Castellaneta** perched up on the brink of its ravine. After crossing another long iron viaduct, the rly. reaches

Palagianello, a village with a large baronial mansion, on the slope of another deep ravine coated with the *Cactus Opuntia*. Many of the poorer class live in caves dug in the soft rocks. A rapid descent brings us to

Palagiano (5204). The town stands 3 m. to the rt., while **Mottola** (see above) is on a steep hill to the l.

Massafra (9719) is prettily placed above one of the branches of the *Patinisco*, on the slope of a singular limestone hill, covered with myrtles and rosemary, whose horizontal strata are full of caverns which abound in nitre, and are occupied by the lower classes. Half a mile from the town, at the bottom of a deep ravine, is the church

of the *Madonna della Scala*, which takes its name from the long stairs by which it is reached. 6 m. S. of **Massafra** is Sir James Lacaita's charming residence *Leucaspide*, an old ruin transformed into a comfortable modern house. The name *Leucaspide* is said to be derived from the *Leucaspids*, or "White Shields," a division of *Pyrrhus'* army which was encamped here. The rly. proceeds through extensive olive-plantations, and, crossing the *Gravina di Leucaspide*, descends to **Taranto**.

ROUTE 25.

NAPLES TO BRINDISI, BY SALERNO, BATTIPAGLIA, SICIGNANO, POTENZA, METAPONTO, AND TARANTO.

Miles.	Stations.	Routes.
	NAPLES	
5	Portici	5
8	Torre del Greco	
14	Torre Annunziata (Central)	
16	Pompoli	
18	Scafati	
20	Angri	
22	Pagani	
23	Nocera dei Pagani	
	3 Codola	
25	Nocera Superiore	
28	Cava dei Tirreni	
31	Vietri	
34	Salerno	
39	Pontecagnano	
44	Montecorvino	
45	Battipaglia	11
50	Eboli	
52	Persano	
60	Buocino	
62	Contursi	
65	Sicignano	27
70	Ponte S. Cono	
73	Romagnano	
77	Balvano	
82	Bella Muro	

Miles.	Stations.	Routes.
84	Baragiano	
92	Picerno	
94	Tito	
103	Potenza	
108	Vaglio	
114	Brindisi Montagna	
117	Trivigno	
119	Albano di Lucania	
123	Campomaggiore	
131	Calciano Tricarico	
135	Grassano Garaguso	
141	Salandra Grottole	
149	Ferrandina	
158	Pisticci	
166	Bernalda	
170	METAPONTO . . .	28
176	Ginosa	
187	Chiatona	
198	Taranto	24
206	Monteiasi	
209	Grottaglie	
218	Francoavilla	
222	Oria	
227	Latiano	
232	Messagne	
242	BRINDISI . . .	22, 26

Rly. in construction from Salerno N. to Mercato S. Severino (Rte. 2); projected from Contursi N. to Apice (Rte. 17); conceded from Potenza N. to Santa Venere (Rte. 19), and from Villafranca S.E. to Lecce (Rte. 26).

There is only one through-train daily, which performs the distance in 13½ hrs. Once a week a somewhat quicker train runs, in connection with the P. and O. Steamer for India. Provisions should be carried, as the refreshment rooms are poor and few.

Beyond Portici the rly. passes through deep cuttings to

Torre del Greco, a flourishing town (25,000), built upon a stream of lava. No place has suffered more from the eruptions of Vesuvius, especially in 1631, 1737, 1794, and 1861, when it was more or less destroyed; but in spite of these calamities its inhab. appear to be perfectly undisturbed by anticipations of any future catastrophe, and their readiness to rebuild their houses after each visitation has given

rise to the Neapolitan joke, *Napoli fa i peccati, e la Torre li paga*. The whole road along the base of Vesuvius, from Rosina to Torre dell' Annunziata, bears the same evidence of volcanic violence; but every part of it is as densely populated as if it were the safest and most eligible site for house-building in the neighbourhood.

Just beyond Torre del Greco the construction of the railway brought to light, in 1842, the remains of the Roman station of *Oplontium*. A few mosaics with a sculptured fawn and panther were the only antiques of any value discovered in the ruins.

Torre del Greco is the centre of the Italian coral industry. The women of almost every house are more or less engaged in cleaning and polishing coral, and nearly two-thirds of the adult male inhabitants are employed in the business, which occupies them through the summer on the coasts of Corsica, Sardinia, Calabria, and Africa. During the winter the men live in idleness on the summer's earnings. The price of rough coral varies from 30s. to £14 the lb. The light pink coral, however, being extremely scarce, and in much request, is said to fetch many times its weight in gold if there happens to be little on hand. The French government has a treaty with the Bey of Tunis by which it has obtained a perpetual and exclusive privilege of fishing for coral on the Tunisian coast for the small annual payment of £335—and that government levies the sum of £15 on every boat under Italian colours, for a license to fish on the Tunisian coral banks for a single season. From 80 to 100 vessels of from 12 to 14 tons sail from Torre del Greco every summer, each having crews of ten or twelve men. The entire expense of a boat is estimated at £550 for the season of seven months, and the vessel usually obtains from 650 lbs. to 850 lbs. of coral. The dredges are formed of bunches of unravelled hempen rope which are weighted, and dragged along the bottom of the sea.

To the l. is the Convent of the Carmal-

doli, which commands a remarkable view. It stands on an isolated hill covered with a forest of oaks, and rising from a dark and broken surface of black lava, to which the verdant vegetation around the convent offers a striking contrast.

Further on we pass *Torre Scassata*, where the geologist may examine a branch of the lava-current of 1631, which, where it is quarried for building stone, assumes a columnar structure.

Torre Annunziata (23,000), situated in an angle of the bay, has numerous flour-mills and manufactories of macaroni. $\frac{1}{2}$ m. W., close to the sea-shore, is a mineral spring (90° Fahr.), containing carbonate of iron and magnesia, with an excess of carbonic acid gas. It issues with some violence and in considerable volume from beneath a mass of lava.

The line to Eboli and Salerno, which we follow, turns off to the l. away from the sea, and soon some low hillocks announce our approach to

Pompeii. Thence traversing a rich plain, devoted to cotton and tobacco, we reach

Scafati (10,402), where the line crosses the Sarno, the *Sarnus* of the Romans, and the *Dracontio* of the middle ages. This place was the scene of two decisive battles, the first in 1132, between King Roger and the Counts of Capua and Alife and the Cardinal Crescenzo, governor of Benevento, by the loss of which the Norman prince was compelled to retire for a time to Sicily; —the second, July 7th, 1460, between Ferdinand I. of Aragon, and John Duke of Anjou, son of King René, supported by the Prince of Taranto and Jacopo Piccinino. Ferdinand was defeated, and his family reduced to such straits that Queen Isabella walked through the streets of Naples with a box in her hand to collect contributions for carrying on the war. There are several cotton manufactories at Scafati, and a large cotton-spinning factory to the l. of the station. On Ascension

Day a festival, in great repute among the country people, is held at S. Maria del Bagno.

Angri (10,332); also a town full of cotton factories. The soil of the surrounding plain is very rich; on it is raised a great quantity of madder root.

On this plain, between the Sarno and the hills of Lettere on the S., the last king of the Goths, Teias, was defeated by Narses, the general of Justinian, in 553. The exact scene of this event was long known as *Pizzo Aguto*, a name in which the local antiquaries recognise the corruption of the words *ad cæsos Gothos*.

Still continuing through a beautiful country, we reach

Pagani (12,492). In the church of S. *Michele*, under a glass case, is the body of S. Alfonso dei Liguori, the founder of the Order of the Redemptorists, who died at Pagani in 1787, and was canonised in 1839.

[From Pagani a mountain road, practicable for horses or donkeys, leads in 5 or 6 hrs. to Amalfi over *Monte Chiunzo* by the castle, called the *Torre di Chiunzo*, which guards the pass on the Nocera side. From this castle, which was built by Raimondo Orsini, Prince of Salerno, in the reign of Alfonso I., our road proceeds through the picturesque valley of *Tramonti*. The other path, branching off here, goes to Atrani. The name *Tramonti* describes its position among mountains, which are studded with 13 villages. In the largest, which bears the name of the valley, the church of the *Minori Osservanti*, contains the tomb of Martino di Maio, Bishop of Bisceglie, who came here in 1506 in his old age to end his days in the town of his birth; and that of Ambrogio Romano, Bishop of Minori (1411). On the hill near the village is the ruined castle of S. Maria la Nova, which afforded a retreat to Ferdinand I. during the conspiracy of the Barons. John of Procida, celebrated in the history of the Sicilian Vespers, was created Marquess di *Tramonti* by Manfred. The path descends along the l. bank of the

torrent which flows through Tramonti to *Maiori*, where it falls into the carriageway from Vietri (Rte. 8).]

Nocera (19,389), is divided into Nocera Superiore and Nocera Inferiore; the former stands on a hill, crowned by the ancient citadel. It marks the site of the ancient *Nuceria Alfaterna*, and is called *Nocera di' Pagani* to distinguish it from a second Nocera in Calabria, and a third in Umbria. The *Pagani* are supposed to have been Saracenic refugees or colonists from Rocca d'Entella in Sicily (Rte. 44). Hugo, founder of the Order of the Knights Templars, and Solimena the painter, were natives of the town; and Paolo Giovio, the historian, was created bishop of the diocese by Clement VII.

The *Citadel* of Nocera commands a good view, and has been the scene of many memorable events. Sibilla, the widow of Manfred, and her son Manfredino, died in its prisons soon after the battle of Benevento; and St. Louis of Anjou, the canonised son of their conqueror, who preferred the cowl of a Franciscan to the crown of the Two Sicilies, was born within its walls. At the close of the 14th cent. it was one of the strongholds of the Angevine party during the contest for the throne between Louis of Anjou and Charles Durazzo. It was occupied by the impetuous Urban VI., who assembled there his Cardinals, and assumed a power superior to that of the Sovereign, on whom he had himself conferred the crown. Charles Durazzo sent his grand Constable, Count Alberico, to besiege him; but the Pope, secure in his retreat, contented himself with appearing three or four times a-day at the window of the castle, with bell and candle in hand, to pronounce his curse of excommunication on the besiegers. It was during this siege that the Pope, suspecting the fidelity of the Cardinal Archbishops of Taranto, Corfu, and Genoa, and of Cardinals di Sangro and Donati, caused *them to be tortured with most revolting cruelty*. After witnessing their sufferings he had them shut up in a *cistern*, and eventually caused them to

be tied up in sacks and thrown into the sea.

3 m. N.E. is the village of *Materdomini*, at the foot of a conical hill crowned with the picturesque ruin of a mediæval castle. It takes its name from an ancient Monastery of St. Basil; it afterwards passed to the Franciscans, and is now suppressed. The church contains the tomb of Robert of Anjou, son of Charles I., and of Beatrix, the first wife of that monarch.

Branch rly. N. to *Codola*.

Just before reaching the next Stat. we pass on the rt. the round *church of *S. Maria Maggiore*, originally an ancient temple, restored and employed as a baptistery in the early ages of Christianity. Its arched roof is supported by a double row of 28 columns, of different orders and lengths, of which 5 are of oriental alabaster, and the rest mostly of ancient marbles. In the centre is an octagonal baptismal font.

Beyond *San Clemente* the rly. ascends a broad valley, diversified by hamlets, churches, villas, and ruined castles.

The numerous round towers scattered over the hills on the l. between *S. Clemente* and *Cava*, having at a distance the appearance of columns, are used for catching wild pigeons, in a manner peculiar to this district. At every tower are stationed slingers, who are warned by criers at the top, called *gridatori*, of the approach of the birds; they then sling white stones towards those parts of the field where the nets are spread; the birds instantly follow the lure, and are taken in great numbers. The capture takes place in October, during the passage of the wood pigeons.

LA CAVA (9600), on the summit-level of the line, consists mainly of one long street with arcades under the houses similar to those of Bologna. The neighbourhood is much frequented by Neapolitans during the summer and autumn, its climate being cool and healthy, and the scenery extremely beautiful. The chief object of interest is the

Benedictine Monastery of **La Trinità della Cava**, 1½ hr. S.W. of the town. (Carriage there and back, 5 frs.; donkey, 3 frs.) The road (for pedestrians) leaves the town by the public garden behind the principal church, ascends between straight walls to the suburb of S. Giuseppe, dips into a hollow to the l., and ascends again diagonally towards the conspicuous chapel of *Pietra Santa*, whence there is a beautiful view of La Cava and the Bay of Salerno. Through an opening in the door may be seen the "holy rock," on which the pope sat in 1816, projecting above the pavement. Thence, skirting the wood, we come into the high road, and, crossing the viaduct, we reach in a short time **Corpo di Cava**. Five minutes farther on is the monastery, embosomed in the wildest scenes of wood and mountain, with which the style of its architecture is by no means in harmony. It was founded in 1011, by Alferius Pappacarboni, a Lombard, who became its first abbot. Fee to the attendant, 1 fr. A short guide may be bought at the entrance, in French or Italian.

The **Church** contains the tombs of S. Alferius, founder of the monastery; of Sibilla, second wife of King Roger, and sister of the Duke of Burgundy—she died at Salerno; and of several Antipopes, with whose history the monastery has been singularly associated. Theodoric, the antagonist of Paschal II. (1110), died here as a simple monk. Two handsome candelabra columns stand on the modern screen. The organ is one of the best in Italy. A passage behind the vestry leads to some remains of the ancient monastery in the Gothic style, built under the rock, and now used as store-rooms. Beneath is a large natural cavern in the limestone rock, called the *Grotta*. The cloisters are highly picturesque, and full of ancient columns.

The vast **ARCHIVES** contain 40,000 parchment rolls, and upwards of 60,000 MSS. on paper. Many of the Diplomas, which amount, with the Papal Bulls, to 1600 in number, relate to the early

and mediæval history of Italy. In this respect, Cava is a mine of national history during at least four centuries, and the Catalogue of its treasures comprises eight volumes. The collection commences with a diploma of 840, in which Radelchi, Prince of Beneventum, assigns to the Abbot of Santa Sofia some property which had been forfeited to him by a rebel. Two are diplomas of the Guaimars, princes of Salerno, with their effigies still perfect on the seals; they date from the 9th and 11th centuries. Another, dated 1120, with a golden seal, is a diploma of King Roger of Sicily, granting to this monastery several lands in the island of Sicily, with some Saracenic and Christian slaves. A third of Baldwin VI., King of Jerusalem, granting the freedom of navigation to the *ships* of the monastery. The Papal Bulls date from the year 500, and include several which are inedited. The judicial documents afford a very curious insight into the domestic and social habits of the middle ages, particularly those of the Lombard period. Among them may be mentioned the celebrated example of the *morgengabe* of 792, or the deed of gift by which a husband assigned a part of his property to his wife on the morning after marriage; a curious deed of 844, by which the seducer, who was unable to pay the fine imposed on him, is handed over to the damsel as security for the payment; and the deed of conveyance by the stick (*per fustum*). In addition to these the family, municipal, and ecclesiastical registers, and other documents of a local character, are of inestimable value as illustrating the civic history and topography of the kingdom. Giannone and other writers availed themselves largely of these materials, and Filangieri composed within the monastery his well-known work on the Science of Legislation.

The **Library** was formerly rich in rare and curious MSS., but many were destroyed more than a century ago by the fall of part of the rock overhanging the monastery. At present the collection contains about 150 MSS., ranging

from the 7th to the 14th cent. The *Codex Legum Longobardorum*, dated 1004, contains a more complete digest of Lombard law than any other in existence. The illuminated Bibles are of great beauty, and a Collection of Prayers is enriched with exquisite miniatures attributed to *Fra Angelico da Fiesole*. Another treasure is the MS. *Latin Vulgate*, which every biblical scholar will regard with attentive interest. It is a quarto MS. of the Old and New Testaments, of the text of St. Jerome, after the reading of Idacius Clarus (Vigilius), who was Bishop of Thapsus at the end of the 5th cent. It is beautifully written on vellum, in small cursive character, with three columns in a page and no divisions between the words, except an occasional full point at the end of the sentences. At the suggestion of Cardinal Mai, who considered it as old as the 7th cent. at the latest, Leo XII. ordered an exact transcript to be made of it for the Vatican Library. The early printed books amount to about 800. Among them is Gerson *De Passionibus Animi*, Mentz, 1467; the *Biblia Latina* of Hailbrun, Venice, 1476; the Editio princeps of Eusebius's *Historia*, printed in Gothic type about 1470, of Politian's translation of Herodian's *Historiarum*, Rome, 1493; of Thomas à Kempis' *De Imitatione Christi*, printed by Gunther Zainer; and the folio *Juvenal* of De Rubeis, 1475. Tasso resided occasionally in the monastery, and refers to it in his *Gerusalemme Conquistata*, III. 4.

From the monastery a mule-track, commanding magnificent views, leads S.W. up to the head of the ravine, crosses a col near the summit of *Capo d'Orso*, and descends by *S. Maria dell'Avvocata* to *Maiori* in 8 hrs., affording a fine pedestrian route to Amalfi. *Monte Finestra*, to the N. of the ravine, may be ascended in 3 hrs. From Cava, the Castello (1520 ft.), on the opposite side of the main valley, may be reached in 40 min.; but the finest view is from the conspicuous hill of *S. Liberatore* to the S., from the shoulder of which there is a striking descent upon Salerno. Near the summit, clinging to the side

which overlooks the sea, is a deserted hermitage.

Salvator Rosa is said to have resided at Cava, and to have embodied many of the scenes around in his best pictures.

Leaving Cava, we descend the valley through exceedingly fine scenery, passing a ruined aqueduct on the rt. Several deep cuttings and lofty bridges carry the rly. to

Vietri (8441), the nearest point to Amalfi. (Carriage with one horse, 5 fr.) The town is situated at the extremity of the valley, on the Gulf of Salerno. The road to Salerno descends to the coast, while the rly. goes through tunnels and down steep declines.

Salerno is described in Rte. 8.

On leaving the Stat., which lies at the E. extremity of the town, the rly. skirts the shore, affording lovely views of the extensive bay, and then turns inland across the plain, passing several picturesque villages on heights to the l. A number of small streams are crossed before reaching

Battipaglia, a village on the Tuscianno. 2 hrs. N. stands *Olevano* (2710), one of the most picturesque villages on this side of the Apennines.

Eboli (8947), situated at a considerable elevation above the plain. The town commands a fine view over the sea, the magnificent forest of Persano, the slopes of Monte Alborno, and the valley of the Silarus. There is a curious painting of the Crucifixion, by *Roberto di Oderisio*, in the church of *S. Francesco*.

Beyond Eboli the rly. ascends the valley of the Sele, and leaves on the rt. *Postiglione* (2991), situated on the N. side of *Monte Alborno* (Rte. 29).

The country becomes extremely picturesque, passing through a succession of tunnels and narrow gorges, with villages and castles on many of the pointed peaks.

The hill-towns, though finely placed, are mostly unimportant, and lie at some distance from their stations. The train

ascends a succession of short valleys, to gain a higher level, passes near

Picerno (4493), almost levelled to the ground by the earthquake of 1857, and reaches the summit of the ridge at

Tito (5000), which stands on the rt., commanding an extensive view.

Potenza (18,518), the chief town of the province of Basilicata and the see of a bishop, is situated on the crest of a hill surrounded by the great chain of the Apennines. The *Basento*, which has its source in the mountains near *Vignola*, 4 m. distant, flows beneath the city. Potenza, in the middle ages, was a place of considerable importance; it was destroyed by Frederick II., and by Charles of Anjou in revenge for its allegiance to Conradin. The ancient *Potentia* was in a plain below the modern town, at a place called *Murata*. Potenza suffered very severely from the earthquake of Dec. 16, 1857.

From Potenza there is a hilly road (37 m.) to Melfi through (11 m.) *Avigliano* (15,982), and *Atella* (Rte. 34).

Another road of 20 m. leads through *Pietragalla* (5852) to *Acerenza* (3836), placed on a lofty hill, an archiepiscopal see jointly with Matera. It occupies the site and retains the name of *Acherontia*, mentioned by Horace as built like a nest (*celsæ nidum Acherontiae*). It was occupied by Totila, and made a stronghold of the Goths in the wars against the Greeks. The crypt of the cathedral contains some antique columns. From Acerenza a rough road of 18 m. leads to *Spinazzola*, and one of 15 m., through *Forenza* (7342), to *Venosa*.

The scenery now becomes highly attractive. The valley of the *Basento* is descended to *Vaglio*, the village lying at some distance on the l. Beyond *Albano* the rly. crosses the *Camastra*, and runs between grand mountain ridges to *Campomaggiore*. Further on is *Tricarico* (7000), the see of a bishop, finely placed on the l. *Salandra*, to the rt., situated on the *Salandrella*, has

an ancient castle. The *Basento* is afterwards crossed to *Bernalda* (7000), and the train soon reaches

Metaponto, formerly named after its castle of *Torremare*, a square tower of the middle ages. In the plain 3 m. N.E. of the modern Stat. stood

METAPONTUM, one of the most powerful colonies of *Magna Græcia*, founded, according to Strabo, by a body of those *Pylans* who had followed Nestor to Troy, or, according to Justin, by *Epeos*, the builder of the Trojan horse. It subsequently received an *Achæan* colony from *Sybaris* and *Crotona*.

When Alexander, King of Epirus, crossed over into Italy B.C. 332, the *Metapontines* joined him, and after his defeat and death at *Pandosia* B.C. 326, his bones were sent to *Metapontum*, whence they were conveyed to Epirus. After the battle of *Cannæ*, *Metapontum* declared in favour of *Hannibal*, but when the battle of the *Metaurus*, B.C. 207, compelled him to withdraw his forces from this part of Italy, he removed all the inhabitants from *Metapontum* to save them from the vengeance of Rome. *Metapontum* never recovered from this blow, and in the time of *Pausanias* it was a heap of ruins. The house of *Pythagoras*, who died here B.C. 497, is recorded to have been converted at his death into a temple of *Ceres*. The remains now existing are those of a * *Doric temple* on a slight elevation near the rt. bank of the *Bradano*, known by the local name of *Tavola de' Paladini*, of which 15 fluted columns, with their architrave, are standing; there are some ruins of another temple below the level of the ground at *La Chiesa di Sansone*, 2 m. further S., near the farm buildings of the *Masseria*. The small salt-water lagoon, 1 m. from it, was probably the ancient port of *Metapontum*. A small collection of architectural fragments found among the ruins may be seen in a house close to the Stat. Horse and Man to the Temples, 3 frs.

The train now crosses the *Bradano*, the ancient *Bradanus*, which formed the boundary between the territories of

Tarentum and Metapontum, as it does now of the provinces of Terra d'Otranto and Basilicata. Pine-woods are traversed to *Ginosa*. The town (6950), the ancient *Genusium*, stands on a hill, 7 m. W.

The rly. now skirts the shore, through a sandbank covered with junipers and tamarinds, and bordered on the rt. by undulating grounds clothed with dwarf pine forests. Crossing the *Lato*, the train reaches *Chiatona*, and turns E. along the coast line to

TARANTO † (30,000), finely situated on an isthmus separating the Gulf, to which it gives its name, from the *Mare Piccolo*, which formed the harbour of the ancient city. *Tarentum* was a considerable town when the Spartan *Parthenii* arrived here upwards of 700 years B.C.; and its subsequent riches and luxury are celebrated by the Roman poets and historians. Horace records its Spartan origin:—

Tendens Venafranos in agro,
Aut Lacedaemonium Tarentum.
Carm. III. v. 55, 6.

Tarentum far surpassed all the other cities of *Magna Græcia* in splendour and importance; the first artists of Greece were employed to decorate the city with their works, and its fine harbour secured to it an extensive commerce. During its independence it had at command an army of 30,000 foot and 5000 horse. The wool of the sheep which grazed on the banks of the *Galæsus* was more esteemed for its fineness than that of *Apulia*, and the red-purple dye obtained from the *murex* was celebrated among all the nations of antiquity. It was famous for the wines produced by the vineyards of *Aulon*, for its sweet figs, and its fine white salt. But its riches and luxury soon enervated the citizens. The ten years' war which it maintained in conjunction with *Pyrrhus* against Rome ended in the loss of its independence, and in the time of Horace it had already become degraded by the epithet of *imbelle*.

Tarentum was one of the chosen seats of the *Pythagorean* philosophy,

† *Taranto* is accented on the first syllable.

and the residence of its founder. The patronage of the celebrated mathematician *Archytas*, who presided, as *strategos*, over the councils of the republic during its greatest prosperity, afforded an asylum to *Pythagoras* and his followers. Plato, attracted by the fame of the schools of Tarentum, came from Athens to visit them, and was entertained by *Archytas* as his guest.

When Tarentum was retaken by *Fabius Maximus*, B.C. 209, in the Second Punic War, it was treated with severity for having surrendered to *Hannibal*. Many of its inhabitants were massacred, and the rest, to the number of 30,000, sold as slaves; most of its statues, paintings, and other works of art were removed to Rome; and the preference given to *Brundisium*, as a port, finally completed its ruin.

Modern Taranto occupies the site of the ancient citadel, whose Roman garrison withstood successfully the attacks of *Hannibal*, but it retains scarcely any traces of its former opulence. The population is crowded in lofty houses, built so close to each other that the streets are as dark and narrow as those of an oriental town; but the *Strada Vittorio Emanuele*, running along the shore, affords a handsome promenade and commands a fine view. The rocky isthmus on which the city stands was cut through by *Ferdinand I.* of *Aragon*, to secure it from the attacks of the *Turks*, so that it is in fact an island. A swing bridge of 7 arches thrown over this channel, for the purpose of uniting the city with the opposite side of the mainland, gives access to the inner harbour or *Mare Piccolo*, and admits the passage of the largest ships of war. The high square tower at the foot of the bridge was erected in 1404 by *Raimondello Orsini*, first husband of *Marie d'Enghien*, the third queen of *King Ladislaus*.

The Castle and fortifications were built by *Charles V.* They command both seas. Towards the *Mare Grande*, the castle is flanked by enormous towers.

The modernised Cathedral is dedicated to *S. Cataldus*, a native of *Raphoe* in

Ireland, the first bishop of Taranto (A.D. 166). His chapel is inlaid with fine marbles. The altar and reliquary are very rich; the bust of the saint, of life-size, is in silver. In the sacristy several relics of the Irish saint are shown; among these are his ring and cross covered with precious stones. Some ancient columns yet remain, with richly carved capitals, thoroughly Byzantine in style, and bearing the Imperial eagle.

The *Mare Piccolo* is 12 m. in circumference; great numbers of coins, gems, gold and silver ornaments, and earthen vases have been found upon its banks. It abounds with many varieties of shell-fish. The oyster-fishery begins on St. Andrew's day and ends at Easter; the mussel-fishery extends from Easter to Christmas. Among the shells may be mentioned the *argonauta*, several varieties of *murex*, the *Modiola lithophaga*, the *Mytilus edulis*, and especially the *Pinna nobilis*, well known for its silky tuft, or *byssus*, called the *lana pesce*, which is manufactured into gloves and stockings, and of which the ancients are supposed to have made the light gauze dresses worn by the dancing-girls, as represented in paintings at Pompeii. The low cliffs which bound its shores near the town are formed almost entirely of disintegrated shells, from which the purple dye so highly prized by the Romans is supposed to have been prepared. Further on, is **S. Lucia*, a pretty villa, once the property of the late Archbishop Capocelatro (1816), and afterwards of General Pepe. A short distance from the opposite shore are two freshwater springs, rising in considerable volume and strength from the middle of the sea, forming large circles on the surface, and sufficiently powerful to prevent the approach of small boats.

From Santa Lucia is obtained the best general view of the *New Arsenal*, destined to be one of the largest and most important in Italy. It comprises shipbuilding yards, docks, fortifications, &c., and has already caused the creation of a large and populous modern quarter, S.E. of the ancient city.
[*S. Italy.*]

In the Piazza is a small local *Museum*, containing Italo-Greek vases, bronzes, pottery, statuettes, and various objects in glass and ivory.

The unimportant *theatre*, encumbered with rubbish, is enclosed within the garden of the Theresian convent.

The *aqueduct* outside the *Porta di Napoli* on the N. is a remarkable work, attributed to the Emp. Nicephorus I. in A.D. 803. During the greater part of its length (9 m.) the water is carried through a subterranean channel, whose course is marked by *spiracoli*, or air-holes. For the last 3 m. it is brought into the city upon arches. Two broken columns of a very ancient *Doric Temple* may be seen in the court of the little church of *La Trinità*, at the extreme S. end of the *Strada Maggiore*.

Opposite Taranto are two small low islands, *S. Pietro*, 4 m., and *S. Paolo*, 2 m. in circumference. The monastery of *S. Pietro* was endowed with various privileges by Bohemond, and his wife Constance, daughter of Philip I. King of France, in 1118 and 1119. The island of *S. Paolo* was fortified by the Chev. de Laclos, the author of the '*Liaisons Dangereuses*,' who is buried within the fortress. The Capo di San Vito, which forms the S. extremity of the bay, commands a fine view of the town and gulf, and of the distant shores and mountains of Basilicata and Calabria. It is covered with wild caper-plants and asphodels, and has a watch-tower, erected in the middle ages as a defence against the Barbary pirates.

The title of Prince of Taranto, which was first conferred upon Bohemond by his father Robert Guiscard, was transferred by Charles II. of Anjou to his son Philip. His three sons dying without male issue, the honour, with that of Emperor of Constantinople, was carried into the Del Balzo family by his daughter. The title of Duke of Taranto was conferred by Napoleon I. on Marshal Macdonald of Scottish origin.

The neighbourhood of Taranto is celebrated for its honey, as it was in the time of Horace, and for the variety

of its fruits. The date-palm produces fruit, but it ripens imperfectly.

The district between Taranto, Brindisi, and Otranto is the country of the spider to which it gives name, the *tarantula*, whose bite is the reputed cause of that peculiar melancholy madness which can only be cured by music and dancing. A belief in this superstition was the origin of the *Tarantella*, or national dance of Southern Italy. The tarantula is often seen in the neighbourhood of every town of the district.

Steamers call once a week at Taranto on their coasting voyage between Naples to Ancona. 16 m. N. is

Martina (18,100), a thriving and conspicuous hill town containing a large palace of its former Dukes. A rough road, passing through a succession of vineyards, orchards, and orange-groves dotted with the *Casinos* of the modern Tarantins, leads to (8 m. S.E.) ***Leporano** (1519), a mile beyond which is the fine old castle of Pulsano. 2 m. S. of Leporano, on a very pretty low headland, abounding in springs and clothed with rich vegetation, is the **Torre di Sature**, near which are remains of mosaic pavements and of bricks, and a subterranean passage, supposed to mark the site of *Saturum*:—(VIRG. *Geor.* II. 195.)

On the shore close by is a retired nook called *Luogovivo*, remarkable for the excellence of its wines.

On leaving Taranto, the rly. skirts the N. shore of the Mare Piccolo, and continues nearly due E. to **Grottaglie** (9000), so called from the numerous grottoes in its neighbourhood, in some of which have been discovered prehistoric remains. 10 m. S. is **Rocca Forzata** (1013), the birthplace of Giorgio Basta, a general of the imperial army in Hungary in the 16th cent., whose works on military tactics were long regarded as text-books.

From **Francavilla** (19,052), a road runs S. to

Manduria (9000), an ancient city,

with several good buildings. $\frac{1}{4}$ m. from the town, at a point called *Scegno*, close to the old walls, is the well, described so accurately by Pliny: *In Salentino juxta oppidum Mandarium Lacus ad margines plenus, neque exhaustis aquis minuitur, neque infusio augetur*. The waters are said to preserve a constant level, and never to increase or decrease, however much may be taken from them. The well is situated in a large circular cavern in the tertiary rock, which abounds in marine shells. There are extensive remains of its ancient walls built of large rectangular blocks in regular courses, without cement. They formed a double circuit with a way between them and a ditch on the outside. In some places they are 15 ft. high. Numerous tombs have been found in different places about; and an extensive necropolis was discovered in 1829 close to the modern town on the rt. of the road to Lecce. The principal church is ancient, with a richly ornamented Campanile and a rose-window in the W. front. In the Campanile have been inserted two fine heads, belonging evidently to old monuments. In the little chapel of the *Madonna della Pietà* there is a descent to a large subterranean passage, said to have led 2 m. outside the town. On the road to the convent of the Capuchins is the small chapel of *S. Pietro Mandurino*, from which there is a descent to a smaller chapel about 40 ft. under ground, the walls of which are covered with paintings much injured by damp and neglect. They are of a style not earlier than the 16th cent., but their subjects, saints of the primitive Eastern Church, show that they must have been painted at a very early period, and subsequently restored. The rly. proceeds to

Oria (7085), an episcopal city occupying the site of *Hyria*, on the *Via Appia*. It is situated on a hill commanding a most extensive view from the Adriatic to the Ionian Sea; and is surmounted by the picturesque towers of a mediæval castle, built by the Emp. Frederick II. in 1240. It afterwards belonged to the Bonifazi, who having joined the

Protestant movement in the 16th cent., had to leave the country, and subsequently to the Borromeo family. Numerous coins bearing the name *Orta* and inscriptions in the Messapian dialect have been found near the town, and are preserved in the *Biblioteca Nazionale*. The rly. now runs N.E. as far as **Brindisi**.

ROUTE 26.

GALLIPOLI TO BRINDISI, BY ZOLLINO
AND LECCE.—ZOLLINO TO OTRANTO.

Miles.	Stations.	Routes.
	Gallipoli	
4	Alesio	
6	San Nicola	
11	Nardò	
13	Galatone	
18	Galatina	
20	Soleto	
22	Zollino	
	3 Corigliano	
	6 Maglie	
	10 Bagnolo	
	18 Otranto	
26	Galugnano	
30	S. Cesario di Lecce	
33	Lecce	
35	Surbo	
40	Trepuzzi	
42	Squinzano	
47	S. Pietro Vernotico	
52	Tuturano	
58	BRINDISI	22, 25

Rly. conceded from Lecce N.W.W.
to Francavilla (Rte 25).

Gallipoli (11,000), the *Urbs Graia Callipolis* of Mela, and the *Anza* of Pliny, founded by the Lacedæmonian Leucippus, with the assistance of the Tarentines, is beautifully situated on an

insulated rock in the sea, connected by a stone bridge of 12 arches with the mainland. It has a good port, and is the principal depot of the oil of the province, which is collected here for exportation, to the amount of 7000 tons annually. The oil-tanks are excavated in the limestone-rock. Nearly all the resident merchants are connected with houses in Naples, who purchase the oil from the landed proprietors. Near the bridge is a fountain decorated with antique reliefs. The Castle was built by Charles I. of Anjou, and restored by Ferdinand I. The cathedral is a handsome building, erected in the early part of the 17th cent., and contains some pictures of merit by native artists.

Steamer once a week to Brindisi and Taranto.

Near Gallipoli is the village of *Picciotti*, picturesquely situated on a hill. The date-palm grows luxuriantly in the gardens of the villas in the neighbourhood.

31 m. S.E. is the promontory of *Leuca* or *Finisterra* (see below).

Nardò (10,220), the ancient *Neretum*, a city of the Sallentini, is a well-built and industrious town, surrounded by a richly-cultivated country, abounding in olive-trees and in plantations of cotton and tobacco. It is the see of a bishopric in conjunction with Gallipoli. The cathedral, of the 15th cent., formerly a Benedictine church, was completely modernised in the last cent. Here are some paintings by *Luca Giordano Solimena*. The episcopal palace contains a library, in which are some old MSS. illustrating the mediæval history of the province. The small circular chapel near the gate of the town is an interesting building.

Galatone (5559) was the birthplace, in 1444, of *Antonio de Ferraritis*, better known as *Galuteus*, physician to Ferdinand II. of Aragon, and author of the work, *De Situ Iapigiæ*.

Galatina (10,344) is one of the best built towns in this remote part of

Italy. The Monastery of S. Catherine, formerly Franciscan, was built in the 14th cent. by Raimondo Orsini del Balzo, prince of Taranto, on his return from the Holy Land. The church contains many tombs of the Del Balzo family, and is completely covered with frescoes, of the early part of the 15th cent., important in the history of painting in Southern Italy. The apse, which is polygonal, has lancet windows and buttresses of a later date.

Zollino. Hence a branch rly. runs S.E. to **Maglie** (5800), and then turns E. to

OTRANTO (2092), situated in the centre of a small bay. It was the Greek *Hydrus*, and the Roman *Hydruntum*. Though still the residence of an archbishop, Otranto has dwindled down from its ancient prosperity into a fishing village, chiefly in consequence of the malaria. It was long the great port of communication between Rome and Greece, and was the last possession in Italy of the Emperors of Constantinople, in whose hands it remained until the 11th cent., when it was the scene of the embarkation of the Normans under Robert Guiscard and Bohemond for the siege of Durazzo. Its *Castle*, rendered familiar to the English by the romance of Horace Walpole, was built by Alfonso of Aragon, and its massive walls, with the two large circular towers, added by Charles V., constitute almost the only picturesque object in the city. The landing of the Turkish army under Achmet Pacha, grand vizier of Mahomet II., took place here on July 28, 1480. Otranto had then more than 20,000 Inhab.; 12,000 were massacred, and the rich who could pay a ransom, and the young who could be sold, were reduced to slavery. The priests were the principal objects of Turkish violence, and the churches were exposed to every kind of profanation. Sixtus IV. is accused of having plotted with the *Venetians* to bring about this *invasion*. But the Duke of Calabria, afterwards Alfonso II., marched to the

relief of Otranto with an army collected from various states of Europe, and after some reverses, succeeded in forcing the Turkish commander to capitulate, Aug. 18, 1481; an event probably hastened by the death of Mahomet II. The opposite coast of Albania is visible from the ramparts in fine weather.

The Cathedral contains several columns taken from the ruins of a Temple of Minerva, in a suburb S. of the city, now called S. Nicola. The floor is an ancient mosaic (1165), with grotesque figures of men, animals, and trees. It suffered greatly from the trampling of the horses of the Turkish cavalry, who occupied the church as a stable. Old Testament scenes occur, together with the Signs of the Zodiac and other subjects; and one of the figures towards the E. end bears the title of *Arturus Rex*. The bones of various citizens slain in the contest with the Turks are preserved in a chapel at the end of the S. aisle. The crypt has 40 ancient columns with varied capitals, besides 20 partly buried in the walls. At a little distance from the city are the ruins of the *Torre del Serpe*, erected by the Venetians as a lighthouse for the port. Before reaching it we pass the Franciscan convent of S. Nicola (see above), or Hill of the Martyrs, supposed to occupy the site of the Turkish massacre.

Two lines of submarine telegraph connect Otranto with the East; one to Vallona, the other to Corfu; much of the telegraphic correspondence of England with the East passes through the office at Otranto. The harbour is frequented only by a few feluccas from the Albanian coast, and fishing-boats.

A road leads S. along the coast to

12 m. **Castro**, prettily situated on a rocky eminence near the sea, and supposed to be the ancient *Castrum Minervæ*, which derived its name from a temple of Minerva mentioned by Strabo and Virgil. Here Æneas first approached the Italian shore.—(VIRG. ÆN. III. 521.)

3 m. farther is the **Bathing Estab-**

lishment of **Santa Cesarea**. The road then proceeds inland by (19 m.) *Tricase* (4520), and (22 m.), *Alessano* (2872), founded in the 11th cent. by the Emp. Alexius Comnenus, to

31 m. **Santa Maria di Leuca**, or *di Finisterra*, the *Iupygium*, or *Salentinum Promontorium*: the extreme point of the heel of Italy is the *Punta Ristola*, at the opposite side of its small bay. S. Maria marks the site of ancient *Leuca*, celebrated for the spring of fetid water said to have arisen from the wounds of the giants expelled by Hercules from the Phlegrean plains. The view from the promontory in fine weather extends to the Acroceraunian mountains in Albania. Excellent tobacco, cotton, flax, and olives are produced in the highly cultivated soil on every part of the cape.

Hence a road runs N.W. along the coast to (31 m.) Gallipoli. It passes by *Presicce* (2760), *Ugento* (2944), the ancient *Uxentum*, an episcopal town, and *Taviano* (3872). 4 m. N.E. of the latter place is the village of *Matino* (3493), supposed by some antiquaries to preserve the name of the *Littus Martinum*, which would accordingly have been on the shore, 5 m. from the modern village.

From Zollino the rly. continues N.W. to

Galugnano, passing on the l. *Calimera* (2472), a colony of Albanians, supposed to have settled here in the 9th cent. We then reach

LECCE (23,247), the capital of the province and the see of a bishop, entered on the Naples side by a handsome gateway. It is by far the best-built and most civilized looking town in this part of Italy, and contains many large buildings, among which the *Prefettura* is most conspicuous. It was originally a vast convent of the *Cruciferi*, whose adjacent church is a fine specimen of the florid style of the 17th cent. and has an admirable wooden roof. In the *Prefettura* is a small *Museum* of Vases from *Canosa*, terracotta lamps, Messapian inscriptions, and coins. Here also

is a large 15th-cent. painting of the Madonna and saints under arches, betraying Venetian influence, from a Benedictine convent in the town. The **Cathedral**, dedicated to S. Orontius, first bishop of the see, has a wooden roof carved and gilt. The building dates from the 12th cent., but was modernized in 1660. Frederick of Aragon and his queen Isabella are said to have been crowned within its walls in 1497 by Cardinal Borgia. In the public square is a marble column brought from Brindisi, where the pedestal from which it fell in 1528 still remains: on the top is a statue of St. Orontius. In the Camposanto outside the Porta di Napoli is the *church of **SS. Nicola e Cataldo**, built by Tancred, Count of Lecce, in 1180. Its beautiful portal is intact, and the church deserves especial notice for its interesting and unusual architecture both within and without. Lecce was the birthplace of Scipione Ammirato, the historian of the 16th cent. King Tancred bore the title of Count of Lecce. The town occupies the site of *Lupiae*, a city of the Salentians, which is said to have been founded by King Malennius, and of which large remains were traceable as late as the 15th cent. A Messapian inscription and many tombs containing vases have been found on the spot.

At Rugge, 1 m. from Lecce, some topographers place Rudiae, the birthplace of Ennius (B.C. 239–168), the father of Latin poetry (OVID, *De Art. Am.* III. 409; SIL. ITAL. XII. 393).

A good road leads W. to (8 m.)

Castello di S. Cataldo on the Adriatic, where is a favourite promenade. The *Castello* consists merely in the ruins of a small port and a coast-guard station.

The rly. continues N.W. to **Brindisi**.

ROUTE 27.

SICIGNANO TO CASALBUONO.

Miles.	Stations.	Routes.
	Sicignano . . .	25
6	Galdo	
8	Petina	
11	Auletta	
17	Polla	
22	Atena	
26	Sala Consilina	
29	Sassano Teggiano	
32	Padula	
36	Montesano	
42	Casalbuono	

Rly. in construction from Casalbuono to Lagonegro; conceded thence to the coast at Castrocuoco (Rte. 11); and projected from Lagonegro S.E. to Spezzano (Rte. 29).

Sicignano is finely situated at the N. base of Monte Postiglione, or Alburno. This mountain, the *Alburnus* of Virgil, which forms the most striking object in the landscape from Pæstum, separates the open plain between Lo Scorzo and Auletta from the sea. The scenery of its dark forests and deep ravines is magnificent. Its lower slopes are clothed with extensive woods of oak and beech, interspersed with ilex (VIRG. *Georg.* III. 146). The rly. descends into the valley of the *Tanagro*, called also *Negro*, the ancient *Tanager*, which rushes along its rocky bed, forming small cataracts in its course. The river is crossed before reaching

Auletta (2997), placed on an elevation above the Negro, amidst olive-trees and vineyards. It was formerly strongly fortified, and withstood a siege by *Charles V.* from the 4th to the 24th of *July, 1535*. Here the traveller may witness the first distressing effects of an earthquake of 1857, the church and

most of the houses in the place having been ruined.

A short distance beyond Auletta is *Pertosa*, also half ruined by the late earthquake. Below this place is a large cavern dedicated to *San Michele*, from which the Negro rushes into the ravine, after a subterranean course of 2 m. from *Ia Polla*. Beyond *Pertosa* the carriage road crosses a fine bridge of 7 arches, called *Ponte di Campestrino*, spanning a ravine of immense depth, through which flows one of the branches of the Negro. The rly. ascends steeply to its summit-level, from which there is a fine view of the subjacent valley to the S., and descends into the *Val di Diano*, leaving on the rt., beautifully situated at the entrance of the valley,

Polla (5706), which was nearly destroyed by the earthquake of Dec. 1857. At the base of the hill on which the town is built, the Calore, which here assumes the character of a considerable stream, suddenly disappears, and pursues its subterranean course as far as *Pertosa*. Polla is the ancient *Forum Popili*.

The *Val di Diano* is locally celebrated for its beauty and fertility. It is 20 m. long and 4 broad. The Negro, here called the *Calore*, flows through it, and tends, with the number of artificial pools formed by the natives for the purpose of steeping their flax, to produce the malaria with which many parts of the valley are afflicted. On the hills on either side are numerous villages. The rly. continues to ascend the valley, leaving upon an eminence on the l. **Atena** (2841), the ancient *Atina*, a city of *Lucania*: there are still extensive remains of its walls and towers, and of an amphitheatre. The earthquake of 1857 nearly levelled this town to the ground.

Sala (7732) is supposed to stand near the site of *Marciliana*, a station on the *Via Popilia* in *Lucania*. It is beautifully situated on the l. side of the valley. Nearly opposite, occupying the isolated hill above the W. bank of the river, which is crossed by a Roman bridge, called *Ponte di Silla*, is *Diano*

Teggiano (7018), the *Tegianum* of the Lucani, which gives its name to the valley. 3 m. farther the road leaves on the l. **Padula** (8662), the ancient *Consilinum*, the site of which is supposed to be marked by some ruins on the hill above the town. Below it are the ruins of the once famous Carthusian monastery *La Certosa di S. Lorenzo*, ruined by the French during their occupation of Calabria, but now almost uninhabitable from the effects of the earthquake of 1857. It is a fine and extensive building, but so despoiled of its ornaments that little remains to attract the attention of the traveller. [From Padula a path of 4 hrs., skirting the *Monte S. Elia*, proceeds through the valley of the Agri to *Montemurro* (8844), and *Saponara* (2620), situated on a hill, below which, on the rt. bank of the river, the remains of an amphitheatre and some fragments of reticulated masonry mark the site of *Grumentum*, one of the principal towns of Lucania.] **Montesano** (5617) and the adjacent Capuchin convent are passed halfway between Padula and **Casalbuono** (1800) at the extremity of the valley, which here contracts.

It was in this district, and especially along the range of hills bordering the Val di Diano on the E., and separating it from the plains of the Basilicata, that the effects of the severe earthquake of Dec. 16, 1857, were most severely felt. In some instances, whole villages, like *Pertosa*, *Padula*, *Montemurro*, and *Saponara*, were overturned like a pack of cards, and the ruins deposited in the ravines beneath. The number of persons killed on the spot during this awful catastrophe was no less than 10,000, while three times as many perished indirectly from hunger, exposure to the cold, or injuries sustained.

Beyond **Casalbuono** the high road (Rly. in progress) crosses several small streams, the tributaries of the Negro, and then ascends for 6 m. in a serpentine course between the mountains, and crosses the *Trecchina* before it reaches

20 m. **Lagonegro** (4412), situated in a wild position at the extremity of a

narrow glen, overhung by the lofty heights of *Monte Cocuzzo*, *Monte del Papa*, and *Monte Cervoro*. One of the first battles between the Neapolitans and the French army of Joseph Buonaparte, after the invasion of Naples in 1806, was fought at Lagonegro, when Gen. Regnier defeated a detachment of Neapolitans commanded by Col. Sciarfa. Lagonegro and other towns on this route occupied by the French were the scenes of the most cruel executions. From Lagonegro the road crosses two branches of the *Rio delle Noci* by bridges thrown across the deep and narrow ravines in which they flow, and proceeds thence through a bleak and gloomy defile, leaving on the rt. **Rivello** (4039) and its dependent hamlets, occupying the crests of hills overlooking the valleys of the *Trecchina*. Here a road from *Sapri*, upon the coast, crosses. On the l. is the gloomy valley of *Monte Serino*, where the river *Sinno*, the *Siris* of the Greeks, takes its rise, and flows thence into the gulf of Taranto.

The road passes on the l. the small *Lugo di Serino*, the ancient *Lacus Nijer*, halfway between Lagonegro and

32 m. **Lauria** (10,696), on the side of a steep and lofty mountain, and opposite to the imposing mass of *Monte Serino*. It is separated into two portions, with a cascade dashing from the rock on which the upper town is built.

43 m. **Castelluccio** (5904). The lower town, in the plain, is the largest, and contains the post-house. The upper town, on a rocky eminence, is very cold. Castelluccio is built above one of the branches of the *Lao*, the *Laos* of the Greeks, between the S. flanks of *Monte Sabino* and the range of mountains called the *Costiera d'Agromonte*. The surrounding woods abound with game. On the slope of the hill on which the upper town is built, Sciarfa defeated the republican army in 1799. S. of Castelluccio is *Laino*, picturesquely placed on the hills bounding the *Lao*, by which it is divided into two portions; the one called *Laino Borgo*, the other *Laino Castello*.

50 m. **Rotonda** (4764), prettily built round a conical hill in the centre of that rich tract of the frontier of Basilicata which lies between the two branches of the Lao.

A tedious ascent now leads to the long and narrow strip of table-land stretching from N. to S. called *Campo Tenese*, one of the bleakest mountain plains in the kingdom. In winter it is covered with snow, and at all times it wears a desolate and chilly aspect.

At the extremity of the plain, a winding descent leads down the defile, called the *Dirupata di Morano*, and through the narrow valley at the base of *Monte Pollino* (7325 ft.), to

61 m. **Morano** (8910), the Lucanian *Muranum*, beautifully situated in a well-wooded dell beneath the W. flanks of the Pollino, among which the *Coscile*, the ancient *Sybaris*, rises. The town is highly picturesque, being on a conical hill, the summit of which is occupied by a fine feudal Gothic castle. The road beyond is shut in by lofty and well-wooded mountains.

70 m. **Castrovillari** (9396), upon an eminence surrounded by lofty mountains. It is divided into two portions, the more modern of which contains many good streets and residences of the proprietors of the district. The castle is supposed to belong to the Norman period. The road continues S.E. to

80 m. **Spezzano Stat.** (Rte. 29).

ROUTE 28.

METAPONTO TO REGGIO, BY SIBARI
COTRONE, AND CATANZARO.

Miles.	Stations.	Routes.
	METAPONTO	25
5	S. Basilio	
10	Scanzano	
14	Policoro	
20	Nova Siri	
23	Rocca Imperiale	
26	Monte Giordano	
32	Roseto	
35	Amendolara	
41	Trebisacce	
47	Torre Cerchiara	
50	Sibari	29
59	Corigliano	
66	Rossano	
73	Mirto Crovia	
77	S. Giacomo	
80	Pietrapaola	
82	Campana	
86	Cariati	
92	Crucoli	
100	Ciro	
104	Torre Melissa	
110	Strongoli	
120	Cotrone	
131	Cutro	
136	Isola	
140	Roccabernarda	
142	Botricello	
145	Cropani	
151	Simmeri	
158	Catanzaro Marina	
	6 Catanzaro Sala	
162	Squillace	
166	Montauro	
169	Soverato	
171	Santo Sostene	
173	S. Andrea	
177	Badolato	
179	S. Caterina	
182	Guardavalle	
185	Monasterace Stilo	
190	Riace	
194	Caulonia	
199	Roccella	

Miles.	Stations.	Routes.
202	Gioiosa Jonica	
204	Siderno Marina	
207	Gerace	
214	Ardore	
216	Bovalino	
221	Bianconuovo	
230	Brancaleone	
234	Capo Spartivento	
238	Palizzi	
242	Bova	
246	Amendolea	
252	Melito	
257	Saline di Reggio	
260	Lassaro	
262	Pellaro	
265	San Gregorio	
268	REGGIO (Town)	
269	Harbour . . .	30

Railway in construction from Catanzaro W. to S. Eufemia (Rte. 30).

The plain along the coast is still very productive in corn, which formed the chief source of the opulence of Metapontum. Most of the towns on this line are perched upon rocky heights, at some distance from their stations. Beyond the Basente the rly. runs more inland to

S. Basilio Pisticci, a large farmhouse, about 8 m. from *Pisticci* (7737), on a hill to the rt.

The line then crosses the *Cavone*, and reaches

Scanzano Montalbano, both towns lying at some distance on the hills. The rly. now runs through a tract of underwood and dwarf oaks to the *Agri* (*Aciris*), which it crosses about 2 m. from its mouth, and reaches

Policoro, prettily situated on the rt. bank of the river. From the heights above there is an extensive view of the mountains of Basilicata and the coast-line of Calabria. The country bordering this part of the coast is celebrated for its liquorice-root, from which large quantities of juice are extracted for exportation to England and the United States. A few years ago a large bronze vessel was dug up at *Policoro*, containing many silver medals of

archaic type. These coins and bronzes render it more than probable that *Policoro* marks the site of

HERACLEIA, a joint colony of the Thurians and Tarentines, B.C. 432, the place of meeting of the general assembly of the Italian Greeks, and the birth-place of the painter *Zeuxis*. The plain between *Heracleia* and the *Siris* was the scene of the first battle fought by *Pyrrhus* against the Romans under the consul *Lævinus*, B.C. 280, who attributed their defeat to the terror inspired by the elephants of *Pyrrhus*. The bronze *Heracleian Tables*, now in the Museum at Naples, were found at *Luce* near this place in 1753.

3 m. S. of *Policoro* a dense swampy wood marks the course of the *Sinno*, the *Siris* of the Greeks, and gives to this country a character of beauty and luxuriance which perfectly accords with the enthusiastic descriptions of the Greek poets. The underwood consists of myrtle, arbutus, lentiscus, sweet bay, wild vine, and oleander. On the l. bank of the *Sinno*, the city of *SIRIS*, the rival of *Metapontum* and *Sybaris*, is supposed to have stood, but no trace of it remains. Beyond the river we reach

Nova Siri (1978), and, after crossing the torrents *Ruvero* and *Rucolo*, and the little river *Canna*, which divides *Basilicata* from *Calabria*, we arrive at

Rocca Imperiale. The town (2165) stands 5 m. distant on the summit of a conical hill.

Roseto. Here begins the finest scenery on the line. To the l. is *Capo Spulico*. On the rt. the village of *Roseto*, amid broken ravines, presents a very picturesque appearance. N. of the cape the *Fiume di Ferro* enters the sea. The line follows the shore to

Amendolara, the village (1629) standing upon an insulated rock.

Trebisacce is another village (1480) of a similar character. The line leaves the shore, and crosses the *Seracino* to

Torre Cerchiera (2963). Thence crossing the *Satanasso*, through a highly diversified country, leaving *Casalmuovo* on the rt. and *Francoavilla* (1516), prettily placed above the valley of the *Raganello*, we reach

Sibari, formerly called *Buffaloria*. The rly. now follows the valley of the *Coscile*, the ancient *Sybaris*, which it crosses near its junction with the *Crati* (*Crathis*). The *Sibaris* was celebrated by the ancient poets for the power of making horses shy, and of rendering men who bathed in it vigorous; and the *Crathis* for flowing over golden sands, and for the property of giving a yellow colour to the hair of those who bathed in it. The plain on our l., near the junction of the two rivers, before we cross the *Coscile*, between *Lauropoli*, *Doria*, and the mouth of the *Crati*, was probably the site of the ancient

SYBARIS, founded B.C. 720, by the Achæans and Træzenians on the river of the same name. Nothing now remains which the classical tourist can regard as a relic of that luxurious city. In its full prosperity, it counted 25 towns upon this coast among its dependencies, and brought 300,000 men into the field in the war with the *Crotoniats* (B.C. 510), who however took the city, and entirely destroyed it by turning over the ruins the waters of the *Crathis*. The government has undertaken excavations on the site of *Sybaris* in search of antiquities, and many interesting objects have been discovered.

On the l. bank of the *Crati*, about 7 m. inland from the supposed site of *Sybaris*, is *Terra Nova* (2605), near which a spot called *Surrione*, between it and *Spezzano*, where numerous coins have been found, on the W., are some ruins supposed to mark the site of

THURII, a city founded B.C. 443, by the fugitive *Sybarites*, 67 years after *Sybaris* had been destroyed, with the support of a body of Athenian colonists sent out by *Pericles*, among whom were the historian *Herodotus* and the orator *Lysias*. Fresh colonists having poured

in from all quarters of Greece, disputes arose between them and the Athenians, which were at length allayed in the year 413 B.C. by the Delphic oracle declaring it to be a colony of *Apollo*. *Charondas* subsequently endowed it with a constitution, and it became famous for its annals. It surrendered, B.C. 280, to the Romans, who, in B.C. 194, made it a colony under the name of *Copizæ*. The coins of *Thurii* are numerous, and of great beauty and variety.

The rly. crosses the *Crati*, and proceeds through a country abounding in oaks and olive-trees, to

Corigliano (10,572), beautifully situated 4 m. from the shore, on a steep eminence in the form of an amphitheatre, surmounted by a fine feudal castle commanding magnificent views. The base of the hill is covered with orange and lemon-groves, among which are the villas of the resident proprietors. It is supplied with water by an aqueduct which crosses the principal street, and may be traced for a considerable distance round the hill. It contains several manufactories of liquorice-juice, and is a dépôt for the timber collected from *La Sila*. The castle is a square building, flanked with massive towers and surrounded by a deep trench, having altogether the appearance of a small citadel. Leaving the *Corigliano* Stat., we cross several torrents, and reach

Rossano (14,881), the *Roscianum* of *Procopius*, an archiepiscopal city situated on a rocky eminence 4 m. to the rt. of the Stat. It is the birthplace of *S. Nilus*, whose history is recorded in the paintings of *Domenichino* at *Grotta Ferrata*, near *Rome*. Near the city are some alabaster and marble quarries. S.W. among the hills, half-way between *Rossano* and *Cosenza*, lies the picturesque and hitherto almost unvisited district of *La Sila* (Rte. 29).

The rly. follows the bend of the shore, and after crossing the *Tronto*, the ancient *Trasns*, which witnessed the defeat of the *Sybarites*, reaches

Mirtò Crosia. On the l. stands *Capo del Trionto*, the southern extremity of a magnificent gulf, which stretches to *Capo Spulico*, the promontory that makes such a fine feature in all the landscapes of the coast.

Cariati (8439), a miserable place, though the seat of a bishop, is situated on a hill, 5 m. E. of *Punta Fiumenica*, and is entered by a gate and draw-bridge. At the extremity of the town are the ruins of its baronial castle. During the war with France it was pillaged by a band of brigands under *Fra Diavolo*.

Crossing the *Fiumenica*, we follow the curve of the shore, leaving on the rt. *Crucoli* and its castle, beautifully situated among luxuriant plantations in which the manna-ash abounds. There is a ruined Gothic church. The bay terminates in the *Punta dell' Alice*, the ancient promontory of *Crimissa*, on which stood the temple built by *Philoctetes*, and dedicated to *Apollo Alæus*.

The city of *Crimissa*, which *Philoctetes* is said to have founded after the siege of *Troy*, is supposed to have occupied the site of the modern town.

Cirò (5038) is placed on a lofty hill overlooking the promontory of *Alice*. Here was born *Gigli*, the astronomer, who, under *Gregory XIII.*, contributed mainly to the revision of the *Calendar*. Crossing the *Lipuda*, we pass

Torre Melissa. The village of *Melissa* (1701) is picturesquely placed on an eminence.

Strongoli. The town (2900) is $1\frac{1}{2}$ hr. distant, and stands on a very steep and barren elevation, supposed to occupy the site of *Petilia*, mentioned by *Virgil* as one of the cities founded by *Philoctetes* (*Æn.* III. 401). In the second Punic war it was besieged by *Hannibal*, and is celebrated by the Latin historians for its constant fidelity to the *Romans*. *Strongoli* was burnt by *General Regnier* in 1806. On the outside of the cathedral are two Roman

inscriptions, affording additional evidence of this being the site of *Petilia*.

The line now crosses the plain of the broad and rapid *Neto*, the *Neæthus* of *Theocritus*, in which the captive Trojan women are said to have set fire to the Grecian fleet, in order to compel their conquerors to desist from further wanderings. Further on, we cross the *Eraso*, the *Æsarus* of *Theocritus*, whose banks are profusely covered with the wild sweet pea, remarkable for its fragrance and varied colours.

Cotrone (7711), a fortified town, is built on a point of land projecting into the sea. Under the name of *Croton* or *Crotone*, it was one of the most celebrated cities of *Magna Græcia*. It was founded by the *Acheans* B.C. 710, and obtained its name, according to the traditions of the poets, from the hero *Croton* (*Ovid. Met.* xv. 55). The climate was supposed to have peculiar influence in producing strength and beauty of form. *Milo* and many of the other celebrated wrestlers at the Olympic games were natives of *Crotona*. Its fame as the residence of *Pythagoras* and the principal seat of his school of philosophy, contributed to raise its celebrity to the highest point. It had also a famous school of medicine, and was the birthplace of *Alcmaeon*, to whom the introduction of the study of human anatomy is ascribed, and of *Democedes*, the physician of *Darius*, king of *Persia*. *Pythagoras* formed here his celebrated league, B.C. 540; and in 510 the city had become so powerful that it brought 100,000 men into the field against the *Sybarites*, who, although three times as numerous, were defeated, and *Sybaris* was destroyed. The republic declined rapidly after the victory over *Sybaris*, and a few years later 130,000 *Crotoniats* were completely defeated at the river *Sagras* by 10,000 *Locrians*. *Agathocles* in B.C. 299 made himself master of *Crotona*, which appears to have been finally ruined in the war with *Pyrrhus*. In ecclesiastical history *Crotona* ranks as one of the earliest Christian bishoprics; indeed the local historians assert that its first bishop was *Dionysius* the

Areopagite. Cotrone is well known to numismatists for the Greek coins found in its vicinity; they are of the finest epoch of art, and include several containing the rare head of Juno Lucina. There are still remaining some interesting fragments of the ancient walls.

The modern town is the see of a bishop. Its castle and fortifications were erected by Charles V. The small harbour is protected by a mole constructed with the materials of the Temple of Juno on the Lacinian Promontory.

A coasting steamer calls weekly at Cotrone on its way between Naples to Ancona.

From this neighbourhood oranges are carried in great quantities to Taranto, and from thence exported to the Black Sea, where they are known as oranges of the latter city. Liquorice root is also largely cultivated.

7 m. S.E. of Cotrone is the *Lacinian Promontory*, now *Capo delle Colonne*, or *Capo Nao* (more conveniently reached by boat, 2 rowers, 6 fr., the path by land being long and fatiguing), on which stood the celebrated Temple of *Juno Lacinia*, mentioned by many of the Greek and Latin poets, and founded, it was supposed, by Hercules. (*Æn.* III. 551.) It shrines were enriched by offerings from all parts of Magna Græcia, and adorned by the pencil of Zeuxis with a picture of Helen, for the execution of which he was allowed to select as his models five of the most beautiful virgins in the city. (*Ariosto*, XI. 71.)

One of the columns of this magnificent temple is still standing. It is of the early Doric style, 26 ft. high; remains of walls are traceable around it, and judicious excavations would probably be productive of more extensive discoveries.

S.W. of this promontory are *Capo delle Cimiti*, *Capo Rizzuto*, and *Capo Castella*, the three capes which Strabo describes as the *Iapygum tria promontoria*. Close to them was an island, which has disappeared, and which the Italian geographers suppose to be

Ogygia, the island of Calypso, described by Homer as where Ulysses was so long detained. 5 m. E. of its Stat., on rising ground, is the town of *Isola* (2578), where lives one of the wealthiest of Italian landowners, Baron Baracco, a Senator.

The Rly., which is finely engineered between this and Catanzaro, passes by a long tunnel through the Iapygian promontory. The country is desolate and uninteresting.

Cutro (3586) is situated on high ground overlooking the course of the *Tacina*, the *Targines*, and the Gulf of Squillace. 5 m. E. of its Stat. the descent from Isola to the sea-shore commands an extensive view of the gulf as far S. as the *Punta di Stilo*. The Rly. skirts the N. shores of the gulf through a well-cultivated country, and crosses the *Crocchio*, the *Arocho* of the ancient geographers, passing several villages, picturesquely placed on the hills which bound the gulf.

Beyond **Simmeri** the line crosses the *Simmari*, the ancient *Semirus*, and the *Alli*, near their mouths, and then turns seawards to the Marina, or small port of

Catanzaro, whence a branch rly. runs to (6 m.) *Sala*, 2 m. below the loftily situated town (1150 ft.). Coasting steamers call at the Marina once a week in each direction.

CATANZARO (27,000) is the see of a bishop, the capital of Calabria Ulteriore II., and the residence of numerous wealthy families. The city is finely built on the slope of a lofty and rocky hill (1150 ft.) between the *Alli* and *Corace*, rising above a deep ravine, whose bed is always dry except after heavy rains. It is protected by the high range of La Sila from the N., and is as much praised for its agreeable climate as for the beauty of its position. The castle, founded by Robert Guiscard, has been modernized, and partly destroyed. The Cathedral retains no vestige of its original architecture except a N. pointed doorway. In the church of the *Rossario*, close by to the R.,

is a good Venetian picture of the Virgin and S. Dominic. The city sustained serious injury from the earthquake of 1783. There are fabrics of velvets, embroidery, and carpets at Catanzaro, and of a peculiar silk tissue, very strong and cheap, used for covering furniture. The country in the district around is very richly cultivated, producing much olive-oil and silk; and there are numerous presses for extracting oil from walnuts, which is exported in large quantities after undergoing a certain process of purification, being employed in England and France in the working of woollen cloths. The **Museum** contains vases and coins of the cities of Magna Græcia, various antiquities from Tiriolo, and a few good pictures. [Dil. N.W. to (24 m.) *Nicastro*, passing (11 m.) *Tiriolo*, Rte. 31.]

The line traverses two tunnels before reaching

Squillace (3046), placed on an almost inaccessible rock, 5 m. distant, and invisible from the stat. It is the seat of a bishop. Nearer the sea is **Stallitti** (2206), a village picturesquely placed on the opposite summit of *Monte Moscia*, and commanding magnificent views across the isthmus. This must have been the site of the ancient *Nafragium Scyllacium*, the inhabitants of which retired inland, to the escarped rock of Squillace, when the coast became untenable. Here may be seen foundations of Roman masonry of a somewhat late epoch hanging on to the right flank of the promontory, with some very fine grottos in the neighbourhood, dug out in the rocks by the hand of man. Squillace was the birthplace of Marcus Aurelius Cassiodorus, the minister of Theodoric, and author of the History of the Goths, who attained the consular dignity A.D. 514, and retired from public life in the reign of Vitiges, to found a monastery in the neighbourhood of his native town. During his latter years he wrote his Commentaries on the *Acts, Epistles, and Revelation*. He died in his monastery about A.D. 560, at the age of nearly 100.

Montauro (1798). Near the village are the ruins of a monastery founded by the Normans, and destroyed by the earthquakes of 1783.

Soverato (1070), a village between the stream of that name and the *Ancinale*. The former flows through a very beautiful country from the high range of hills behind the villages of *S. Vito* (3032) and *Chiaravalle* (3927).

Guardavalle (3561) stands at some distance on the hills overlooking the sea.

Beyond **Monasterace** (1174), on the S. bank of the *Assi*, the Rly. enters the valley of the *Stillaro*, remarkable in many parts for its beauty. [6 m. from the shore is **Stilo** (2684), picturesquely built in terraces below perpendicular precipices. It is entered by a mediæval gate with two round towers. In the neighbourhood of Stilo are iron-mines, the principal being near *Fabrizia*, in the upper valley of the *Alaro*. On a rock above Stilo is a small square brick church with a central cupola supported by marble columns, and four smaller cupolas at the angles. Its style shows that it can be referred to the lower Greek Empire.] After crossing the *Hillaro* we arrive at

Riace. The village (1577) is on a hill to the rt. 2 m. on the l. is the *Punta di Stilo*, the *Promontorium Cocinthum* of Polybius. Following the shore, the line crosses the *Alaro*, supposed to be the ancient *Sagras*, and reaches

Caulonia. The town (10,125), formerly called *Castelvetera*, has been erroneously supposed to mark the site of *Caulonia*, an Achaean colony. The latter was in the valley and close to the sea, while *Castelvetera* is on the summit of the heights more than 5 m. inland. In reality *Castelvetera* was the place of refuge to which the inhabitants of *Caulonia* had to retire when they abandoned their town in the eighth or ninth century. The hill

of Aulone, situated between the two branches of the River Alaro, still preserves the name of the latter under its most ancient form, for the Greek city was originally called Aulon, and only at a later time the prefixing of a guttural changed the name to Caulonia. From the slope of this hill of Aulone, which is about $4\frac{1}{2}$ m. E. of Castelvetera, the remains of the ancient Caulonia extend in succession to the sea, almost washed away by the winter torrents of the Alaro. Caulonia was the first place where Pythagoras sought refuge after his expulsion from Crotona. After the defeat of the allies B.C. 387, at the river Helorus, Caulonia surrendered to Dionysius, and from that time it never recovered its former power, till it was ruined during the wars of Pyrrhus by a body of Campanian mercenaries in the Roman service.

After crossing a small stream, we reach

Roccella (6278) in a picturesque situation near the sea on the l. It is mentioned by Ovid, under the name of *Romechium*, in the voyage of the Epidaurian serpent. The line crosses the *Calamizsa* before reaching

Giolosa (8488), 2 m. off on the rt. Near the Stat. is a small amphitheatre.

After crossing the Locono, the ancient *Locanus*, we come to

Siderno (8130). The Novito, the *Buthronus* of Livy, is crossed before reaching

GERACE. The town (7257), the see of a bishop, is situated 6 m. inland on the upper slopes (1660 ft.) of the mountains which here extend from the Apennines into the sea. In the middle ages it was a place of great strength, but frequent earthquakes, and particularly that of 1783, have reduced its citadel to ruins. This building however commands a splendid view, and in front of it are the remains of an elegant triumphal monument in honour of Gonsalvo da Cordova. The *Cathedral*, originally Romanesque (1054), was also overwhelmed by the same catastrophe; it retains however

a good plain façade, and 20 columns of various diameter, derived from ancient temples. Some of these are of *verde antico*, *giallo antico*, and *breccia africana*. But the most precious are six fluted columns of white marble, with their original bases and capitals, which are of Greek Corinthian, bearing the closest resemblance to that of the choragic monument of Lysikrates at Athens, but having the proportions of a large building. The remarkable *crypt has also 18 ancient columns. **S. Francesco**, founded in the 13th cent., has a good pointed doorway of 1252, and some remains of early work within. Behind the high altar is the founder's tomb. Gerace sprang up from the ruins of

Locri Epizephyrii, one of the most ancient cities of Magna Græcia, celebrated in the verses of Pindar, and founded about 683 years B.C. The great legislator Zaleucus (B.C. 664), gave the city a code of laws. Both Pindar, in the 11th Olympic Ode, and Demosthenes, praise the hospitality of the citizens, their skill in the arts, their wisdom, love of justice, and prowess in war.

The exact site of the town of Locri was entirely planted with fruit trees some thirty years ago. The existing ruins are about 5 m. from Gerace, near the sea-coast, at *Torre di Gerace*, close to the mouth of the Tredita, and consist of the basement of a Doric temple, and considerable vestiges of the walls, which can be traced for nearly 2 m. extending from the shore to the first heights, upon which probably the *arx* stood. A few years ago many gold coins of Philip and Alexander, cast instead of being struck, and more recently a collection of silver tetradrachms of Pyrrhus, were found here. Coins bearing the epigraph of Locri have also been found at Gerace, and many of the architectural remains bear a decidedly Greek character; but the Latin inscriptions which have been discovered, and numerous Roman constructions which are still to be traced, show that a Roman city subsequently occupied the site.

In the E. corner of the ancient town, 300 yds. from the sea, just within the walls, were discovered in Nov. 1889 the remains of an Ionic Temple of the 4th cent. B.C., on the site of one about 300 years older, whose ground plan is distinctly visible.

[A bridle-road leads from Gerace over the Aspromonte by the *Passo del Mercante* to Casalnuovo, whence Gioja (Rte. 30) may be reached by carriage road. The pass is very grand, combining the richest forest scenery with the wild glens of the rocky mountains through which the road is carried. The highest part of the ascent from Gerace is particularly remarkable for its extensive and magnificent views. Both seas are visible from this summit, and the road descends on the western side through very imposing scenery, commanding a view which extends as far as the Lipari islands, to

Casalnuovo (1117), finely situated at the foot of the mountains. It was totally destroyed by the earthquake of 1783, and has been almost entirely rebuilt of wood. Hence the distance to *Gioia* is 18 m.]

On leaving Gerace the line crosses the *Merico*, leaving on the l. the ruins of Locri, and after crossing the *Petito*, brings us to

Ardore (5141), on a hill amidst vineyards and orchards. Crossing the broad valley that intervenes, the line reaches

Bovalino (2644), picturesquely situated on a high hill.

[A path of 2 hrs. ascends from Bovalino to *S. Luca* (1605), where guides can be hired for (3 hrs.), *S. Maria de' Polsi*. This monastery is placed below *Montalto*, the highest peak of the Aspromonte, and is only remarkable for the striking character of the scenery round it. The path follows numerous windings across the ridge of *La Serra*. The monastery, a substantial square building, said to have been founded by the Normans, is completely surrounded by an amphitheatre of mountains, which

rise perpendicularly on the W. side in a succession of enormous buttresses, from which a small torrent tumbles foaming on the rt. of the building. These mountains are clothed with fine ancient forests of chestnut, ilex, oak, and a beautiful variety of pine, the *Pinus Laricio Calabra*. For several months of the year the monks are snowed up and shut out from the rest of the world.]

Crossing several streams we come to

Bianconuovo (1931), on a narrow ridge of white chalk. The line goes through olive plantations, leaving on the l. *Capo Bruzzano*, the *Zephyrian* promontory from which Locri derived the appellation of *Epizephyrii*. Farther on we pass on the rt. *Bruzzano* (1407), on the edge of a great rock rising out of the plain. It was the head-quarters of the Saracens in the 11th cent. Beyond a stream is seen *Statii* (1378), in a picturesque situation, with its houses and churches perched on solitary rocks. The line skirts a marshy low ground before reaching

Brancaleone, a village (1323) on a hill near the sea. Following the shore, we leave on the l.

Capo Spartivento, the *Promontorium Herculis*. Between this and Reggio, at a short distance from the shore, situated on offshoots of the Aspromonte, and difficult of access, are several villages in which the Greek language is still spoken.

Palizzi (2087) is prettily situated at the base of two perpendicular barren rocks, perched on the summit of the highest of which stand the ruins of its former castle. E. rises the insignificant village of

Pietrapennata, on a hill surrounded by the most beautiful forests, with the finest view conceivable of sea and mountains, and made familiar by the drawings of Mr. Lear. From *Pietrapennata* a path descends in 2 hrs. to *Capo Spartivento*.

Crossing the Daria, the line runs W. to

The **Marina di Bova**, a rising village at the seaside, 5 m. from **Bova** (3438), the see of a bishop, picturesquely placed on a high mountain on the rt. Of late years Bova has been losing its importance by the removal of the bishop's residence and several of the public offices and principal inhabitants to the Marina di Bova.

Amendolea is a castellated but nearly deserted village on a hill, 6 m. to the rt.

On leaving the station, we cross the *Piscopio*, or *Amendolea*, the ancient *Cecinus*, on whose banks Laches defeated a body of Locrians. Pausanias ascribes to its banks a natural phenomenon, which Strabo refers to the *Halex*—the grasshoppers on the Locrian bank were always chirping, while those on the Rhegian bank were constantly mute—a phenomenon which may be observed to this day.

Following the shore, and enjoying a fine view of the distant Etna, after 4 m. we cross the *Alice*, the ancient *Halex*, the boundary between the Rhegians and the Locrians, and reach

Melito (3853), on the rt. bank of the *Alice*, the southernmost town in Italy. It was here that Garibaldi landed in Sept. 1860, after having overrun Sicily, to drive the last Bourbon King, Francis II., out of his continental dominions. In Aug. 1862, when less fortunate, he was obliged to surrender at Melito to a Royal Italian force, after having been severely wounded, in his first encounter, on the neighbouring heights of *Aspromonte*.

[From **Saline** we may ascend a steep path along the narrow bed of the *Torrente della Monaca* to

Pentedattilo, the strangest of human abodes, perched like a pyramid among the spires of gigantic barren rocks which shoot up in the form of a hand, and are only accessible by a long flight

of steps cut in the rock. The village, which is in a state of dilapidation, is surmounted by the remains of a baronial castle. Following the ravine, an hour higher up is

Montebello, on a square rock, perpendicular on three sides, and surrounded by crags covered with the cactus in great luxuriance. Hence we may follow a wild and difficult path through *S. Lorenzo* (4122) and *Condofuri* (2406) to *Bova*.]

Lazzaro. On the l. is a grand view of Etna and the coast of Sicily. Soon after leaving it, we pass by

Capo Armi, the Promontory of *Leucopetra*, regarded by the ancient geographers as the termination of the Apennines, and remarkable for the whiteness of its rocks, which gave it its ancient name. To this headland Cicero, on his voyage from Syracuse to Greece, after the death of Cæsar, B.C. 44, was driven by contrary winds. Having re-embarked, he was again driven back, and went to stay at the villa of his friend P. Valerius, where he was visited by some citizens from Rhegium, recently arrived from Rome, who brought him intelligence which caused him to alter his course, and proceed direct to Velia, where he met Brutus.

The line now turns N.W. and finally N., passing on the l. *Capo Pellaro*, and through a highly-cultivated district reaches

Reggio, where there are three stations, half a mile apart. Travellers for Sicily direct will of course alight at the third.

Reggio (16,000), the capital of Calabria Ulteriore I. and the see of an archbishop, is situated in the midst of great natural beauties. It was almost entirely destroyed in 1783, and has been rebuilt on a new plan. Many of its public buildings are remarkable for their architecture, particularly one of the fountains on the Marina. Among its public institutions are a library, hospital, and chamber of commerce.

The climate is particularly healthy, and adapted for the production of the fruits and flowers of both hemispheres; the date-palm attains a considerable size, and produces fruit; the castor-oil plant abounds in the gardens; the roads are bounded by the American aloe and the cactus, and the neighbourhood is one continued grove of orange, lemon, and citron-trees. Nothing can surpass the beauty of the scenery, particularly the view from the Marina towards the coast of Sicily.

Rhegium is supposed to have been founded by a colony from Chalcis in Eubœa, and to have been subsequently reinforced by colonies from Æolia and Doris. A colony from Messene settled here B.C. 723, under their general, Alcidas, after the capture of Ithome by the Spartans in the first Messenian war. In times long anterior to the Roman conquest it was one of the most flourishing Greek republics, and was celebrated for the number of distinguished philosophers, historians, and poets which it produced. During the Athenian expedition to Sicily, the Rhegians observed so strict a neutrality that they refused to admit the army of Athens within their walls; and when Dionysius of Syracuse, anxious to secure their alliance, requested a consort from the city, the inhabitants offered him their hangman's daughter. Under the Roman rule it was called *Rhegium Julium*, to distinguish it from *Rhegium Lepidi*, on the Via Æmilia, near Modena. Scarcely any town in Italy has suffered such severe or such frequent reverses. It was almost deserted in consequence of repeated earthquakes in the time of Augustus, who contributed largely to its restoration. In 549 it was taken by Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard; it was reduced to ashes by Frederick Barbarossa; it was sacked by the Turks in 1552, burnt by them in 1597; and totally destroyed by the earthquake in 1783. In 1841, and again in December, 1851, several shocks of great violence were felt at intervals, but without causing much damage.

The public buildings are entirely modern. The Cathedral is a handsome [S. Italy.]

edifice, and contains some good specimens of marble.

Lycophron the poet is said to have lived at Rhegium for some time; and St. Paul's visit, on his voyage from Cæsarea to Rome (Acts xxviii.), is commemorated in a Latin text inscribed over the Cathedral doors.

The bay of Reggio is remarkable for the optical phenomenon called the *Fata Morgana*, which occurs only at high tides, when the most perfect calm of sea and air prevails; it is extremely evanescent, and is usually seen about sunrise, but is of rare occurrence. The *Fata Morgana* is of three kinds—marine, aerial, and prismatic; it presents in the air, and also on the still surface of the sea, images of real objects on the coast, which are reflected and multiplied with extraordinary precision. It is similar to that so frequently seen on the coasts of Antrim and Donegal, especially near the entrance of Lough Foyle, in Ireland. Many of the effects are difficult of explanation; but the most obvious appearances are referable to an unusual calmness of the sea and to the different refractive and consequently reflective powers of the superincumbent strata of air. The ordinary mirage is frequently seen in great perfection on both sides of this strait, and in many cases no doubt it has been taken for the *Morgana*.

The similarity of the geological formations on both sides of the Faro may afford some confirmation to the statement of many ancient writers that the name Rhegium (*Ῥήγιον*, from *ῥηγνύω*, to break) referred to the convulsion which separated Sicily from the mainland.—(VIRG. *Æn.* III. 414.)

The distance from the Cathedral of Reggio to the Lighthouse of Messina is exactly $7\frac{1}{2}$ m. Local steamers cross the straits twice a day, and others touch at the port several times a week on the voyage to or from Naples.

Reggio is backed eastward by the imposing group of the *Aspromonte* (6910 ft.), which is best ascended from Villa S. Giovanni (Rte. 30).

ROUTE 29.

SIBARI TO COSENZA.

Miles.	Stations.	Routes.
	SIBARI	28
6	Cassano	
10	Spezzano Castrovillari	
15	Tarsia	
19	S. Marco Roggiano	
25	Mongrassano	
29	Torano Lattarico	
33	Acri Bisignano	
35	Montalto Rose	
39	Rende S. Fili	
43	Cosenza	

Rly. projected from Spezzano N.W. to Lagonegro (Rte. 27); conceded from Cosenza to Nocera (Rte. 11).

From Sibari, formerly called *Buffaloria*, the rly. runs W. to *Doria*, where is situated the Stat. for

Cassano (9035), 5 m. N., an episcopal city on the *Eiano*, supposed to be the *Castellum Carissanum* of Pliny, and the *Cosa* in *agro Thurino* of Cæsar (see below).

This is one of the most picturesque places in S. Italy, surrounded by beautiful scenery, and possessing hot sulphurous baths, which are in great local reputation. The ruins of its feudal castle rise above it on the magnificent mass of rock round which the city is built. The view from the castle is most extensive, commanding the rich scenery of the valleys of the Coscile and Crati. The picturesque Roman tower is said to have been the place from which the stone was thrown which killed *T. Annius Milo*, who was besieging the city in the cause of Pompey, and whose name is better known by Cicero's oration in his defence. It is still called *Torre di Milo*.

Spezzano (Rte. 27) lies 5 m. S.E. of the rly., and

Castrovillari, 10 m. N.W. The village of *Civita*, an Albanian colony, on the rt. of the road to Castrovillari, is considered by some to mark the real site of *Cosa*, on account of some remains of ancient buildings near it. The rly. here turns S. to **Tarsia** (1813), supposed to be the ancient *Caprasia*, and situated not far from the l. bank of the *Crati*.

The town consists of one long street, at the extremity of which are the ruins of the ancient castle of the Spinelli family. It is the birthplace of Marco Aurelio Severino, a distinguished anatomist and surgeon of the 17th cent. The rly. now ascends the l. bank of the *Crati*, through a highly cultivated and beautiful country, bounded by well-wooded hills. On the l. stands **Bisignano** (4450), supposed to be the ancient *Besidia*, an episcopal city, situated on a hill near the junction of the *Mucone* with the *Crati*. It gives the title of prince to the Sanseverino family. A long ascent leads above the *Crati* to

Montalto-Rose. The latter village (2600) lies on the l. About 6 m. W. of the Stat. rises

Montalto (6095), a colony of the Waldenses who settled in the province towards the close of the 14th cent. Other colonies were *Guardia*, 10 m. N.W. near the coast, and *S. Sosti*, 6 hrs. N., among the hills. At the Reformation these colonies were joined by missionaries from the valleys of Pragela and from Geneva, under whose teaching the reformed doctrines spread around Cosenza. The Court of Rome despatched inquisitors into Calabria to suppress the Waldensian churches, and terrible cruelties appear to have been inflicted upon the people. Some were sawn through the middle; some thrown from high towers; others beaten to death with iron rods and burning torches; and one, Bernardino Conti, was covered with pitch, and publicly burnt to death in the streets of Cosenza. Neither females nor children escaped.

the fury of the inquisitors. These events took place about 1555. A few years afterwards another more successful attempt was made to extirpate the heresy. In 1560 the Protestants of Montalto were put to death, one by one, under the superintendence of the Marchese di Buccianico.

Between Tarsia and Cosenza the road crosses numerous tributaries of the Crati. The *Busento*, which is passed before entering Cosenza, flows near its juncture with the Crati, over the grave of *Alaric* King of the Goths. A portion of his army was advancing S. for the invasion of Sicily, when the design was defeated by his premature death at Cosenza. "The ferocious character of the barbarians," says Gibbon, "was displayed in the funeral of a hero whose valour and fortune they celebrated with mournful applause. By the labour of a captive multitude, they forcibly diverted the course of the *Busentinus*. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel, and the secret spot where the remains of *Alaric* had been deposited was for ever concealed by the inhuman massacre of the prisoners who had been employed to execute the work." At *Rende S. Fili* Stat. (see below) a road branches off on rt. to (21 m.) Paola.

COSENZA (15,962), the capital of Calabria Citeriore, and the see of an archbishop, is situated in a deep glen at the junction of the *Busento* with the Crati, by which it is divided into two portions. The lower part of the city is much exposed to malaria; but the upper on the E. bank, is healthy, and contains the fine building of the Tribunale, and numerous public establishments. The houses and palaces of the rich proprietors of the province are usually well built.

Cosenza occupies the site and retains the name of *Consentia*, the metropolis of the Bruttians, where the mutilated remains of *Alexander*, King of Epirus, were interred after his death near *Pandosia*. It was a town of importance

during the war with *Spartacus*, and in B.C. 40 was unsuccessfully besieged by *Sextus Pompeius*. It was taken by the Saracens in 1009. In 1270, as *Philippe le Hardi* was returning through Calabria to France with the dead bodies of his father, brother, brother-in-law and son, his first wife, *Isabella* of Aragon, died as they were passing through Cosenza. The town suffered greatly in 1461, when it was taken by *Roberto Orsini*, and has been much damaged by earthquakes. The Cathedral has been spoilt by restorations. It contains the tomb of *Louis III.*, Duke of Anjou, who died here 18 months after his marriage to *Margaret* of Savoy, which was solemnised in this cathedral in 1433. *Aulus Janus Parrhasius*, the celebrated grammarian, was born here in 1470; also *Antonio Serra*, one of the earliest writers on political economy, his work having been printed in 1613; and *Bernardino Telesio* (1509-1588), one of the most acute philosophers of the 16th cent. Cosenza was the seat of the sanguinary military commission established in Calabria during the French occupation in 1808.

From Cosenza a path along the bed of the *Arconte*, a tributary of the Crati, leads to (2 hrs.) **Mendicino** (3566), situated on a triple hill, and considered by most Italian antiquaries to mark the site of *Pandosia Bruttiorum*, which witnessed the defeat and death of *Alexander* King of Epirus by the Bruttians, B.C. 326.

EXCURSIONS TO LA SILA, AND TO PAOLA AND THE WESTERN SHORE.

I.—E. of Cosenza, beyond the dense cluster of villages called *Casali*, which cover the hills on the l. bank of the Crati, is the vast tract of mountain table-land still called by the ancient name of *SILA* (*Virg. Æn.* xii. 715), which is perhaps less known and explored by travellers than any mountain district in the S. of Europe. It is about 40 m. long, and from 15 to 20 broad, commencing near the *Mucone*, S. of *Bisignano* and *Acri*, and stretching

through the whole of Calabria Citeriore into Calabria Ulteriore II., nearly as far as Catanzaro. Many of the higher peaks are covered with snow from Nov. to April. The upper range of hills is clothed with impenetrable forests of firs; the lower abound in oaks, beeches, and elms, and present a succession of rich pastoral plains, intersected by beautiful ravines and watered by copious streams. These table-lands are used as summer pasturage. At the breaking up of winter not only the shepherds, but many of the landowners themselves, remove to *La Sila*; whole families accompany this annual migration. The higher mountains command both seas. The scenery of the district is magnificent, combining every possible variety of forest and mountain; the woods abound in game, and the rivers in fish. At Longobucco, on its E. flanks, are some lead-mines. The forests and pasturages of *Sila* were well known to the ancients, and are described by Pliny, Dioscorides, and Strabo, who says that it was 700 stadia in length. It supplied the Sicilians and Athenians with timber for their fleets; and it is still the source from which the Neapolitan shipbuilders derive their principal supplies.

As there is no accommodation to be found within the range of *La Sila*, the traveller must obtain letters of introduction at Cosenza to the resident proprietors in the summer season, who are very hospitable.

II.—A road crosses the hills (4 hrs. drive) to Paola, where steamers touch on their way between Naples and Messina. It follows the high road from Naples for the first 4 m., when it strikes off on the l., and ascending for 3 m. the l. bank of the *Emuli*, leaves on a hill on the l. **Bende** (5286), supposed to be the ancient *Arinta*, and **S. Fili** (4128), 10 m. from Cosenza. Both these places have a station on the rly. From S. Fili the road, through a series of windings and ascents, crosses the ridge of the mountains which separates the upper valley of the *Crati* from the Mediterranean, and descends to **Paola** (Rte. 11).

ROUTE 30.

REGGIO TO GIOIA-TAURO, BY SCILLA.

Miles.	Stations.	Routes.
	REGGIO	
	Harbour Stat.	28
	Town Stat.	
1		
3	S. Caterina	
4	Archi	
5	Gallico	
7	Catona	
9	Villa S. Giovanni	
11	Cannitello	
14	Scilla	
18	Favazzina	
20	Bagnara	
26	Palmi	
31	Gioia Tauro	

Rly. in construction along the coast from Gioia to *Pisciotta* (Rte. 11). A coasting steamer between Messina and Naples touches once or twice a week at Reggio, Messina, Gioia, Nicotera, Tropea, Pizzo, Amantea, Paola, Cetraro, Belvedere, Pisciotta, and Amalfi (see Rte. 59).

A beautiful line of rly., commanding fine views of the broken shores of Sicily. The country is enlivened with groves of orange-trees, pomegranates, palms and aloes.

Villa S. Giovanni (4357) is delightfully situated on the shore S. of *Punta del Pezzo*, below the cultivated slopes of the lower ranges of mountains which form so picturesque a scene from all parts of the *Faro*. It is much frequented on account of its salubrious climate, and, like Scilla, is remarkable for its thriving silkworks. It is the nearest point to Messina (boat in 1 hr., 5 frs.).

The **Montalto** (6910 ft.), the highest summit of the *Aspromonte* group, may be ascended hence in 9 hrs. (mule and guide, 15 frs.; fatiguing).

Scilla (7448) is picturesquely situated on a small promontory connecting its castle with the mainland. The town, rebuilt since the earthquake of 1783, rises in terraces from the sandy bays which lie on either side of the promontory. It is noted for its silkworks, in a district abounding in mulberry-trees; nearly every house exhibits signs of the industry. The wines of Scilla have also considerable repute. The *Castle* occupies the bluff cliff at the extremity of the promontory, and was formerly the palace of the Prince of Scilla, a branch of the Rufo family. After the battle of Maida the fortress surrendered to the English, and was held by them 18 months. The French besieged it in 1808, and, after making a breach, carried it, whilst the English retired to the shore by means of a covered stair which they had constructed in the rock, and embarked in boats prepared to receive them.

The **Rock of Scilla**, whose dangers have been made familiar to every reader by the Greek and Latin poets, although deprived of its terrors, will still be examined with lively interest by the classical traveller. (*Odyss.* μ. 85; Virg. *Æn.* iii. 420; Dante, *Inf.* vii. 22.)

Charybdis, placed by the ancient poets immediately opposite to *Scylla*, has been transferred by modern geographers to a spot situated outside the harbour of Messina, and at least 10 m. distant. This whirlpool, known as the *Gurofaro*, more closely corresponds with the accounts of *Charybdis* given by ancient writers than the present currents off the Faro Point; but it is nevertheless to be considered whether the lapse of so many ages and the action of repeated earthquakes may not have materially changed the currents which once rendered this passage dangerous. The classical traveller will be unwilling to relinquish the idea that *Charybdis* was really opposite to *Scylla*. He will also be struck by the fact that a strong current still sets through the strait, and that there are counter currents setting from the shore, producing frequent

whirlpools, though not of a dangerous character.

The bay on the W. side of Scilla was the scene of a most awful calamity in 1783. The town, on the morning of the 5th of February, had been almost totally destroyed by the first shocks of an earthquake. Towards dusk another shock occurred which rent the promontory of Campella near the town, when the entire face of the mountain fell into the sea. The waters of the Faro rushed with overwhelming violence upon the beach, and in their retreat swept away upwards of 1500 persons. They returned again and rose to the level of the town, throwing back upon its ruins many of the bodies they had swept away in the first wave. On the following morning Scilla had lost nearly one-half of its inhabitants.

The distance from the Castle of Scilla to the Faro Point is nearly $3\frac{1}{2}$ m. The great fishery of the *pesce-spada*, or sword-fish (*Xiphias gladius*), affords occupation to its fishermen during July, August, and September.

Following the curve of the shore, the rly. passes the village of

Favassina, commanding fine views of the sea and of the picturesque coast.

Bagnara (8504) is celebrated for the beauty of its women. Through chestnut woods and olive plantations the train reaches

Palmi (10,025), most beautifully situated on a perpendicular mass of rocky cliff rising from the sea, above a narrow creek in which the fishing-boats of its inhabitants find a scanty shelter. The cliff is covered with gardens of oranges and olives, behind which are higher and broken hills forming the

***Monte St. Elia** (1900 ft.), from whence a magnificent view may be enjoyed. On the S. are seen the entrance to the Faro, the castle of Scilla, the town and harbour of Messina, and beyond it *Ætna* rising high in the distance. The N. shore of Sicily is traced as far as Cape Milazzo. Stromboli and

the Lipari Islands are seen to seaward, and towards the N. the eye ranges over the Gulf of Gioia as far as Cape Vaticano. The name of the town is commemorated by a handsome fountain in the public square, representing a palm-tree.

Nearly 3 m. S.E. of Palmi is **Seminara** (4570), ruined in 1783, and desolated by malaria. It was the scene of two decisive battles. In 1495 the army of Ferdinand II., under Gonsalvo de Cordova, was defeated by that of Charles VIII., under the Sieur D'Aubigny. In 1503 another battle was fought on the same field between D'Aubigny and Ugo de Cardona, one of the best generals of Gonsalvo de Cordova, in which the army of Louis XII. sustained a signal defeat, and D'Aubigny was compelled to fly for safety to Angitola. The little Lago del Tolfilo, near the town, was formed by the first shock of the earthquake in 1783; and the stream which falls into the Marro was diverted by a landslip into a new channel, through which it continues to run.

[12 m. E., at the foot of the Aspromonte range, lies **Oppido** (6494), supposed to occupy the site of *Mamertium*; numerous coins have been found confirming this belief. It was the central point from which the great earthquake of 1783 appears to have acted. In the village itself the earth opened, and several houses were swallowed up. In the neighbourhood a depression was formed in the shape of an amphitheatre, 200 ft. deep and 500 ft. wide, into which an olive plantation sunk down bodily. At *Terranova*, on the N., the houses were similarly swallowed up, and the valleys were filled up with landslips. At *Sitizzano*, on the S., a lake was formed by the filling up of a deep ravine with the enormous masses of earth and rock which fell into it from its sides. In all directions the plain around Oppido was split and rent with fissures, and small lakes were formed in funnel-shaped hollows.]

Gioia (2117), a most unhealthy and

deserted town on the seashore, is supposed to occupy the site of *Metaurum*, the birthplace of Stereichorus. Near it the road crosses the Marro, the *Metaurus Brutiorum*, famous for its tunny fisheries, in whose seven streams Orestes is said to have been purified from the stains of a mother's blood, and restored to reason after his long wanderings. The seven streams may still be traced among the dense cluster of villages which occupy the high ground around Oppido. Among these villages are several which retain their Greek names, as Iatrinoli, Varapodio, Zurgunadi, Pcdavoli, Paracorio, &c.

A carriage road runs inland N.E. to (9 m.) **Rosarno** (3808), picturesquely situated among luxuriant groves on the slopes of an olive-crowned hill above the Mesima. It was ruined by the earthquake in 1783, which formed a ravine near the town $\frac{1}{2}$ m. long and 25 ft. deep. Rosarno is supposed to stand upon or near the site of the Greek city of *Medma*, a colony of the Epizephyrian Locrians. 10 m. E. is the village of *Laureana* (5807), finely placed on an eminence beyond the junction of the Metramo with the Mesima. S.E. of Laureana are the Albanian villages of *Maropati* (2151), and *Polistena* (8531), which were completely ruined. The old village of Polistena, built upon two hills, was hurled bodily into the ravine. At *Cinquefronde* (5601), the whole valley for miles presents a succession of landslips caused by the same convulsion.

10 m. N.E. of Rosarno is *Mileto* (Rte. 31). The coast road proceeds N.W. to (12 m. from Gioia) **Nicotara** (6347), which retains its ancient name, an episcopal see jointly with Tropea, placed on the S. slope of a hill 1 m. from the coast, and almost entirely rebuilt since 1783.

20 m. **Tropea** (5581), beautifully situated in a deep and rocky bay under the lower range of hills which extend N. to Cape Vaticano. Its appearance from the sea is particularly beautiful. Below the cliffs stretches a long line of

beach upon which the fishing boats are moored; on the precipitous and nearly insulated rock advancing from the mainland into the sea stands a portion of the city with its churches and convents, while the other part occupies the southern cliffs. In front of the city is a conical rock full of caverns, upon which a church is built. The lower slopes behind are richly cultivated and wooded, and enlivened with villages and churches; behind these are other and more lofty hills, forming altogether a fine landscape. Tropea is the nearest point to the Lipari Islands, and boats may be hired here to visit Stromboli, about 33 m. distant. The islands are however more conveniently reached from Messina (Rte. 58). A rough road follows the coast N.E. to (18 m.) Pizzo (Rte. 31).

ROUTE 31.

COSENZA TO ROSARNO.—CARRIAGE ROAD.

The high road, on leaving Cosenza, begins to ascend above the plain of the Crati, through a well-cultivated country, abounding with villages and bordered by mulberry-trees. The high ranges of hills on either side are clothed with oaks and chestnuts.

10 m. **Rogliano** (4893), situated on a lofty hill, commanding an extensive view. *Vincenzo Gravina*, the celebrated jurist and poet, was born here in 1644. Rogliano was nearly destroyed by the earthquake of 1638. Nearly opposite, on the W. of the high road, is *Belsito* (1129), whose situation fully justifies its name: and beyond it is seen the lofty peak of *Monte Cocuzzo*. From Rogliano the road descends to the deep ravine of the *Savuto*, which is

crossed by a wooden bridge. About 8 m. lower down this stream, and at a short distance from the coast, is the village of *Nocera*, 3 m. from which, close to the sea, at the *Torre del Piano*, are the ruins of *Terina*, mentioned by *Thucydides*: some of the finest specimens of the coins of *Magna Græcia* are found here. By a long and steep ascent we cross a high ridge of the Apennines, called *Crocelle di Agrifoglio*, and arrive at

18 m. **Carpanzano**. The village (1632) is on a hill on the l. The road passes through a glen catching a view of the sea, leaves on the rt. the numerous villages forming the commune of *Scigliano*, and descends to

25 m. **Coraci**, a village on the frontier of the provinces of Calabria Citeriore and Calabria Ulteriore II. After passing *Soveria*, we ascend the side of the mountains which form the watershed between the Gulfs of S. Eufemia and Squillace, to

30 m. **Arena Bianca**. The road continues to ascend to

35 m. **Tiriolo** (3581), situated on the backbone of the ridge of the Apennines that separates the two seas. It stands midway between the Corace, which falls into the Gulf of Squillace, and the Lamato, which falls into that of Sta. Eufemia. An inscription discovered at Tiriolo in 1640, containing a decree of the Senate relative to the Bacchanalian conspiracy described by *Livy xxxix.*, proves that the *Ager Taurianus* of *Strabo* must have been in this district. Many ancient coins and small bronzes have been found near the town.

[Shortly before reaching Tiriolo a road of 11 m. (diligence in 3 hrs., 3 fra.) diverges on the l., and, crossing the Corace, the ancient *Crotalus*, proceeds to Catanzaro, 28 m.]

The post-road from Tiriolo to Reggio commands as it proceeds a fine view of both seas over the narrow range of hills

separating the gulfs of Sta. Eufemia and Squillace, which are only 18 m. apart where the land is narrowest. The Lamato is crossed, and its rt. bank followed for 5 m.

[Here a cross road of 13 m. turns off on the rt. to **Nicastro** (13,181), an episcopal city. [Dil. to (24 m. E.) *Catanzaro* (Rte. 28).] It commands an extensive view over the plains of Maida and the Gulf of Sta. Eufemia. In its ruined castle, Henry, the eldest son of Frederick II. was confined by his father. This prince, who had been crowned, when a boy, King of Germany, revolted against his father; but, having submitted, was banished into Apulia, and thence removed to Nicastro. He was drowned in fording the Savuto on horseback near Martorano. 3 m. W. of Nicastro is *S. Biagio* or *Sambiase* (7887), where are hot sulphureous baths; and 2 m. farther W. is **Sta. Eufemia**, whose gulf is the ancient *Sinus Terinæus*. Here was a Benedictine monastery founded by Robert Guiscard, and dedicated to Sta. Eufemia, who suffered martyrdom at Chalcedon, and whose head was brought from Constantinople, and deposited in the new foundation. The first abbot of the monastery was Robert de Grandmesnil, prior of S. Evroult in Normandy, whose sister, Eremberga, became the wife of Count Roger of Sicily. The monastery and village were swallowed up by the earthquake of 1638.]

After crossing again the Lamato, the road skirts the insulated hill at the N.E. extremity of the plain on which is situated *Maida* (4497), the scene of a victory gained by the British army under Sir John Stuart over the French commanded by General Regnier in 1806.

The **Battle of Maida** is the only one of any importance ever fought by British troops on Italian ground. Sir John Stuart, the commander-in-chief of the British army then in occupation of Sicily, landed on the 1st of July in the Gulf of Sta. Eufemia, with 4800 men. The French occupied a strong position

on the side of the wooded hill of Maida, having the Lamato in their front, and their flanks strengthened by a thick underwood: confident, however, of success, they crossed the river, and advanced to meet the British on the plain. The two armies advanced towards each other until their bayonets began to cross, when the French retired precipitately. Their loss was estimated by Sir John at 4000 men; the British loss was 45 killed, and 282 wounded. The result of the battle afforded only a temporary advantage to the Bourbons. The French were obliged to evacuate Calabria. Sir John, on the other hand, contented himself with securing the fortress of Scilla; and having left there a strong garrison, returned to Messina. Before the end of the year, the French under Massena had again taken possession of the province.

The road now reaches

45 m. **Casino Chiarico**, and proceeds along the plain, passing on the l. *Filadelfia* (6028) and *Francavilla* (1519). This is the narrowest part of the Italian peninsula, the distance across being only 18 m.

57 m. **Pizzo** (8239), surrounded by gardens, and memorable as the last scene in the life of Murat, King of Naples. On the 8th October, 1815, after a stormy passage from Corsica, in which his squadron of six ships had been dispersed, Murat found himself in the Gulf of Sta. Eufemia. His intention was to land at Salerno, where he expected to meet with many partisans: but becoming desperate at the loss of his five ships, he resolved to land at Pizzo. It was a feast-day in the town, and the local militia were exercising in the piazza, when he and his 28 companions rushed among them, and raised a shout for King Murat. The bystanders remained mute, and gradually dispersed. Surprised at the coldness of his reception, Murat hastily quitted Pizzo, and proceeded towards Monteleone; but a captain, called *Trentacipilli*, a devoted adherent of the Bourbons, summoned their retainers, and pursued

him. Murat saw that there was no hope but in instant flight, and rushed down the precipitous ravines to the seashore, only to see his vessel under sail in the distance. Having shouted in vain to the captain, who was a Maltese, he endeavoured to launch a boat lying on the beach, but had not sufficient strength. He was soon surrounded; the jewels which he wore on his breast were torn from him, and he was thrown into a cell in the castle of Pizzo. The event was communicated by telegraph to Naples. In the meantime General Nunziante, the governor of Calabria, arrived, and ordered the prisoner to be removed to a more suitable apartment and treated with respect. A despatch from Naples ordered a military tribunal to sit in judgment on the prisoner as a public enemy. Seven judges were at once selected; three of whom and the attorney had been raised by Murat from humble stations. They met in the room adjoining that in which he was sleeping and condemned him to death by virtue of a law which he had himself enacted. He was led to a platform of the castle, where he found two files of soldiers drawn up; he refused to be blindfolded, gave the word of command himself, and fell dead, grasping in his hands the miniature portraits of his children. He was buried in the church of Pizzo, towards the erection of which he had contributed 2000 ducats. A square stone in the pavement of the nave marks the position of the vault. The title of *Città Fedelissima* was conferred upon Pizzo, and a monument was erected on the Marina recording the privileges which accompanied a title derived from so tragical an event.

There is a bridge-road from Pizzo to Tropea (Rte. 30) through *Briatico* (3321), bad and stony in many places.

The coasting mail-steamer between Naples and Messina calls off Pizzo twice a week, both in going and returning. The road crosses the high ground a few miles from the coast, to

overlooking the town. In one of the churches there is a good picture by *Pacecco di Rosa*. Monteleone suffered severely from the earthquake of 1783. A road of 3 m. leads N. to the seashore, passing through the village of *Bivona*, or *S. Pietro di Vibona*, which marks the site of *Hipponium*, one of the most important colonies of the Epizephyrian Locri. Hipponium was taken and destroyed by Dionysius, B.C. 389, who removed its inhab. to Syracuse; but it was restored 10 years later by the Carthaginians. It fell into the hands of the Bruttians about B.C. 356. In B.C. 192 it received a Roman colony, and was called *Vibo Valentia*. There are still remains of its port, consisting of large square blocks. Hipponium is supposed to have extended from Bivona to Monteleone, near which remains of the walls were still visible in the 17th cent. It was destroyed by the Saracens in 983. Hipponium was for some time the residence of Cicero, who lived here on the estate of his friend Sica, previous to his departure as an exile from Italy; he describes the town as an *illustre et nobile municipium*.

The high road beyond Monteleone to Mileto and Rosarno proceeds through a country called *La Piana di Monteleone*, having on each side numerous villages whose names bear unmistakable evidence of their Greek origin. Most of these colonies were founded under the Lower Greek Empire, anterior to the Norman conquest, and were encouraged and protected by their new masters. Among these may be mentioned Orsigliadi, Ionadi, Triparni, Papaglionti, Filandari, on the rt. of the road; and on the l. beyond the *Mesima*, Stefanoconi, Paravati, Ierocarne, Potame, Dinami, Meliceuca, Garopoli, and Calimera. Most of these colonies retain their dress, language, and national customs, but not their religion.

The great earthquake of 1783 was severely felt in this district. At Soriano the course of the *Coriddi*, a tributary of the *Mesima*, was changed by a vast landslip, an entire hill covered with olive plantations being thrown into the valley beneath. At Monte Sant' Angelo a crescent-like chasm was formed

66 m. **Monteleone** (11,840), finely situated in a commanding position, rendered still more picturesque by a feudal castle erected by Frederick II., and

between the mountain road and the Mesima. At Ierocarne the surface of the plain was cracked in all directions into chasms and fissures.

75 m. **Mileto** (4421), the see of a bishop, 1 m. from the ruins of the celebrated Norman city which occupied an insulated hill, but was entirely destroyed by the earthquake of 1783. Mileto was the favourite residence of Count Roger of Sicily, who plundered the Temple of Proserpine of 18 marble columns to enrich the Abbey of the Holy Trinity, which he founded here. He was married here in 1063, to Eremberga; King Roger, his son by his second wife Adelaide, was born here; and here he died himself at an advanced age in 1101, whilst he had come to assist his nephew in reducing Calabria to obedience. He and his first wife Eremberga were buried in the abbey church, in two ancient sarcophagi removed to the Museum at Naples. The ruined walls of this abbey stand on an eminence in a vineyard. The ground is strewn with fragments of marble columns, cornices, and architraves, which prove that ancient materials were employed in the building. There are remains also of the bishop's palace, of the cathedral, and of the chapel of S. Martin, in which one of the Count's sons was buried.

[5 hrs. E. of Mileto, in a sequestered valley at the foot of the central ridge of the Apennines, are the ruins of the once celebrated *Monastery of S. Stefano del Bosco*. The mountain path crossing the Mesima, and its tributary the *Marepotamo*, through a cluster of Greek villages on the l. bank of the latter arrives at *Soriano* (2920). Near it are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, destroyed by the earthquake in 1783. From Soriano a bridle-path through *Soriauello* (1504), and across the lower ridge of Mte. Astore, brings us to the ruins of the magnificent *Abiding in which S. Bruno first established the rigid discipline of his order*

(1094) and in which he died and was buried (1101).

Before the earthquake of 1783 the monastery presented the appearance of a fortified castle rather than of a place for religious retirement; it was defended by artillery, and had an income of nearly 100,000 ducats. It was regarded as the most celebrated sanctuary of the Carthusian order, and was as much celebrated for its riches and magnificence as it was venerated for the holiness of its founder. The earthquake completely overthrew the fabric, which now forms a heap of ruins. In the body of the church there are piles of broken altars, sepulchral inscriptions, and slabs of coloured marbles. The walls of the church and of the abbot's lodging, the cloister, and other parts of the convent, remain standing, more or less injured. At the convent gate a fountain constructed by the monks is still supplied with water from the mountains. Farther up the valley, on an eminence overshadowed by huge silver firs and beeches, stand the modern chapel of *S. Maria del Bosco*, an oratory with a marble statue of S. Bruno, and an inscription stating that the saint used to retire here for meditation. This place is the scene of an annual fair from the 1st to the 8th of May; and the silver statue of S. Bruno is still brought in procession from *La Serra*. King Roger granted the Certosa large domains.

A few miles from the ruins, at the S. extremity of the valley, is *Mongiana* (1013), formerly a government foundry for cannon. From the Certosa we may return by a tolerable road along the course of the Ancinale to Cardinale, passing through *La Serra*, situated in a plain among the mountains, whose Inhab. (5046) are chiefly engaged in the working of iron. We may also cross from *La Serra*, the ridge on the E., and by a bridle-path descend to *Stilo* (Rte. 28).]

Leaving Mileto, the post-road descends from the chain of hills which bound the plain of Gioia on the N.,

and runs parallel to the Mesima, though it does not cross it until the river takes a sudden bend to the W., and falls into the Gulf of Gioia. Calabria Ulteriore I. is now entered at

85 m. **Rosarno** (Rte. 30).

ROUTE 32.

NAPLES TO BAIANO, BY NOLA.

Miles. Stations.

- | | |
|----|-----------------------------|
| | NAPLES |
| 2 | Poggioreale |
| 6 | Casalnuovo |
| 8 | Pomigliano d' Arco |
| 10 | Castello di Cisterna |
| 13 | Marigliano |
| 17 | Nola |
| 18 | Cimitile |
| 20 | Cicciano |
| 23 | Avella—Sperone |
| 24 | Baiano |

This rly. follows the Strada Consulare della Puglia across the Campagna, affording many delightful views. It takes nearly the direction of the Cancellò line (Rte. 2) as far as **Castelnuovo**, where it turns E. to

Pomigliano d' Arco (10,045), and **Marigliano** (10,215), supposed to derive its name from a villa of Marius. On leaving **Nola** the rly. bears N. to

Cimitile (3507), which contains several interesting churches, with crypts, catacombs, chapels, and mediæval inscriptions. In that of *S. Felix* are the tombs of SS. Felix and Paulinus; also a throne and pulpit of the 12th cent., some sculpture of the beginning of the 8th cent., and paintings of the 14th cent.

Beyond **Cicciano** the rly. makes a long sweep towards the E. to reach **Avella** (3714), a thriving place with a ruined castle marking the site of the *Meliferæ Abellæ* of Virgil, a city founded by one of the Greek colonies from Chalcis. Among its remains was found the long inscription in the Oscan language, now in the museum of the Seminary at Nola. To the rt. of the stat. lies *Sperone*. Near **Avella** is the *Grotta degli Sportiglioni*, a large cavern in the mountain. The train proceeds to **Baiano** (Rte. 2).

ROUTE 33.

CANCELLÒ TO BENEVENTO, BY THE CAUDINE FORKS.

Starting from Cancellò, this road proceeds along the foot of the mountains through the pretty village of *S. Maria a Vico*, and enters the valley of *Arpaja*, passing through *San Felice* and

8 m. **Arienzo** (3757), one long street, surrounded by gardens of olive and orange trees. The road now ascends to

11 m. **Arpaia** (1289), a poor village situated at the upper end of the valley. There is a Roman milestone here with the number XVI.: it is remarkable for the inscriptions upon it, on one side, of the 11th Consulate of Augustus (B.C. 23), the date of the death of the young Marcellus, of the Emperors Julianus (the Apostate), Theodorus the Great, Arcadius, Honorius, and Valentinian III., thus embracing a period of nearly 500 years, or all the Roman Empire. The hill on the l. of the village, called *Costa Cauda*, is covered with ruins.

Between Arienzo and Arpaia the road passes through a narrow defile, considered by some antiquaries to be the *Furcula Caudina*, or *Caudine Forks*, while others place them in the pass between Sant' Agata de' Goti and Ariano (see below). The Caudine Forks are represented by Livy as a narrow valley, shut in on either side by inaccessible mountains, and traversed by a small stream. The approach to it at each extremity was so narrow that a slight obstruction sufficed to impede the passage. The Roman army in their march from *Calatia* to *Luceria* passed through this defile, having been induced to quit their encampment at *Calatia* by an artifice of C. Pontius, the Samnite general, who had ordered ten soldiers, disguised as shepherds, to approach the Roman outposts with their flocks, and induce the army to march forward by the false intelligence that the Samnites were engaged in the siege of *Luceria*. The Romans, on arriving at the extremity of the pass, found it completely closed by trees and stones, while their retreat was cut off by the enemy, who had in the meantime occupied the heights in the rear. Deprived of the power of resistance, the Roman army, after encamping in the valley for some days, was compelled by famine to surrender and submit to the degradation of passing under the yoke.

The principal point of the argument turns upon the precise position of *Calatia*. There were two towns of this name near Capua: one, *Calaiazzo*, being within the territory of Samnium, at some distance N. of the rt. bank of the Volturno; the other in Campania, on the Appian Way, at a place still called *Le Galazze*, between Caserta and Maddaloni. Most of the Italian antiquaries, followed by Dr. Cramer, whilst admitting that Livy's narrative is not strictly applicable to the Pass of Arpaia, still are of opinion that the *Furcula* were here. They consider that the Roman army was not encamped on the N. side of the Volturno, for there is no mention of their passage of the river. Assuming that the Campanian *Calatia* was the headquarters of the Roman

army, the pass of Arpaia would have been their direct line of march to *Luceria*. In corroboration of this view it is to be remarked that the valley between Arienzo and Arpaia is still known as the *Vale Cauda*, the hill near Arpaia *Costa Cauda*, and that a village in this valley still bears the name of *Forchia*. It may also be added that, in a country like that which surrounds Naples, considerable changes must have taken place from natural causes; and drainage and cultivation have probably done more towards altering the aspect of the country during that period than even natural convulsions.

A mile beyond Arpaia a road turns l. to S. Agata de' Goti (see below).

The high road continues N.E. to

15 m. **Montesarchio** (6688), occupying the site of *Caudium*, a station upon the *Via Appia*, surmounted by a large castle, once a stronghold of the *Avalos* family. It had of late years been converted into a state prison, and some of the most eminent men, among them Baron Poerio (d. 1867), who had taken part in the political struggles of their country, were confined in it. On the north, forming a conspicuous object in the prospect, is the lofty range of *Mte. Taburno*.

A road on the rt. leads to (12 m.) *Avellino*, along the base of *Monte Vergine* (Rte. 2). The main road crosses the *Sarretella* and the *Sabato* before reaching (25 m.) *Benevento* (Rte. 7).

Returning to the cross road mentioned above as leading to S. Agata, we reach, among the hills, 3 m. N. of Arpaia, the town of *Airola* (5116), and enter the pass leading from it through *Moriano* (2987) to S. Agata, the alternative site of the Caudine Forks. It is argued in favour of this pass, that it corresponds exactly with Livy's description of the locality, being shut in by high mountains, traversed by the *Isclero* stream, and accessible at both sides by narrow defiles. From Livy's account it is clear that *Caudium* itself was not in the pass. If the Romans were in the Samnite *Calatia*, the way through it to *Beneventum* would be much

shorter than through the pass of Arpaia; and even assuming that they were in the Campanian Calatia, the route through this pass would be as short as that through the valley of Arpaia. It is remarkable also that there is no mention of the Caudine Forks after this event; though had they been situated between Arienzo and Arpaia, on the *Via Appia*, the great high road from Rome and Capua to Beneventum, they would certainly have been mentioned during the Second Punic War, when such a pass would have been of great strategic importance.

The arguments therefore appear to be in favour of the pass south of S. Agata de' Goti; unless we reject altogether Livy's account, and suppose that the Romans, having sustained a defeat, greatly exaggerated the difficulties of the locality. This view of the question is to a certain degree supported by Cicero's double allusion to the battle and defeat near Caudium.

3 m. beyond Airola we reach **Mojano**, and 2 m. further

S. Agata de' Goti (8014), standing on a hill of volcanic tufa, surrounded by the Isclero, and supposed to occupy the site of *Saticola*. Many ancient coins, and several tombs which contained some fine vases now in the Museum at Naples, were found in its vicinity.

The road continues W. to (4 m.) *Frasso Dugenta* Stat. (Rte. 17).

road turns l. to (3 m.) **Campagna** (9813), the chief town of a district. The main road now becomes hilly, and continues so all the way to Venosa.

11 m. **Oliveto** (3923), in a striking position above the rt. bank of the Sele. A fine baronial castle forms a conspicuous object from the river. The descent from Oliveto to the Sele is rapid. The river is crossed by a stone bridge nearly under the village of *Palo*, picturesquely situated on a precipitous rock which rises abruptly from the l. bank. The road proceeds thence by a tedious ascent along the flank of the mountains to

16 m. **Valva** (2045), prettily situated above the river. On the crest of the hills above the road are the villages of *Coghiano* and *Coghanello*. The valley of the Sele is left nearly opposite *Calabritto*, and the road ascends through a rich country diversified by forest trees and vineyards, to

23 m. **Laviano** (2531), picturesquely placed among hills. Its baronial castle, though falling into ruins, is still a striking object.

Between Laviano and Muro we enter the province of *Basilicata*. Its surface, though broken by frequent ravines, and occasionally clothed with timber, has generally a bare and stony aspect; and the difficulty of constructing roads over its lofty mountains has hitherto limited a knowledge of its interior to the pedestrian.

31 m. **Muro** (7954), an episcopal town, in a deep ravine on the rt. of the road, amidst wild and dreary scenery, is supposed to stand near the site of *Numistro*, a town of Lucania, where a battle was fought between Hannibal and Marcellus B.C. 210. The *Castle of Muro*, built on a height overlooking the ravine, was the scene of two dark events in the history of Naples. After the death of the Emperor Frederick II., Henry, his youngest son by Isabella of England, was here found dead in 1254, having been poisoned, it is supposed

ROUTE 34.

EBOLI TO VENOSA.—CARRIAGE ROAD.

Leaving *Eboli* (Rte. 25), the road runs nearly due E. for 4 m., when it branches off to the l. Further on a

by Conrad his brother, who died near Lavello a few months later. In 1381 Charles III. of Durazzo, having entered Naples and taken his cousin, Queen Joanna I., prisoner, sent her to this castle, where, on the 12th May, 1382, she was suffocated by two Hungarian soldiers under a feather-bed.

The road now ascends, passing on the rt. the thriving town of *Bella* (5395), and farther on, upon the hills N. of the road, *S. Fele* (10,536). Crossing the watershed between the Adriatic and the Tyrrhenian seas, the road descends into a barren ravine, watered by a branch of the *Fiume d'Atella* rising under *Monte Pierno*. Three branches of this stream are crossed, and a slight ascent leads to

49 m. **Atella** (2465), a miserable place, half dilapidated by the earthquake of 1851. In 1496 it sustained a siege under the Duke de Montpensier against the army of Ferdinand II. After many displays of valour on both sides, the French were obliged to capitulate. In 1502, Gonsalvo de Cordova came to Atella, and the Duke de Nemours to Melfi, to settle the differences that had arisen out of the partition treaty of Granada. The attempts were unsuccessful, and the war broke out with an attack of the French upon Atripalda.

4 m. S.E., on an isolated hill, forming a conspicuous object from all parts of the surrounding country, is the **Castel di Lago Pesole**, a favourite hunting-seat of Frederick II. It is well worth a visit, being one of the few mansions of the 13th cent. which have been kept up. It belongs to Prince Doria Pamfili. Below the castle is the small lake of *Pesole*, surrounded by extensive forests; the river *Bradano* flows out of it.

Monte Vulture now becomes a prominent object on the N. The road is carried along its E. slopes through

53 m. **Bionero** (11,520), a thriving town, which suffered severely from the earthquake of Aug. 14, 1851. Nearly one-third of it was thrown down and 4 inhab. buried under the ruins.

55 m. **Barile** (3827), a colony of Albanians, who retain in part their dress and language. The lower orders live almost entirely in caverns. Barile stands on a high offshoot of the Vulture, and commands an extensive prospect over the plain of Puglia as far as Monte Gargano, beyond which the sea is visible. It was nearly destroyed by the earthquake in 1851, which caused the death of 120 of its inhab.

[A branch-road turns l. to

4 m. **Rapolla** (3511), also ruined by the earthquake; 70 inhab. perished, and its ancient Norman cathedral, with the exception of the front door, was utterly destroyed. 3 m. N.W. is *Melfi* (Rte. 19).]

The high road continues E. to

63 m. **VENOSA** (7222), the seat of a bishop, situated upon a hill, at the foot of which flows the *Fiumara*, supposed to be the *Daunus* alluded to by Horace as the *pauper aquæ Daunus*, Od. iii. 30, 11.

Venusia, situated on the frontier of Apulia and Lucania (HOR. SAT. II. I. 34) was an important Roman colony before the war with Pyrrhus, and received the thanks of the Senate for the protection it afforded to the Consul Varro Terentius after the battle of Cannæ (B.C. 216). Horace was born here B.C. 65, during the consulate of L. Manlius Torquatus and L. Aurelius Cotta.

O nata mecum Consule Manlio.

HOR. CARM. III. xxi.

In one of the streets of the city stands a column surmounted by a bust of the poet, dressed in a clerical habit, like that of Ovid at Solmona, and evidently referable to the same mediæval period.

The massive ruins of the Castle, close to the principal gateway of the city, are very picturesque. It was erected in the 15th cent. by Pirro del Balzo, Prince of Altamura and Venosa, but never completed. His name and armorial bearings are on a marble slab above one of the bridges over the moat. A winding stair leads to the dungeons

under ground, the walls of which are still covered with inscriptions by prisoners in the 16th cent. The castle is tolerably well preserved. From the W. tower there is a beautiful view over the woods of M. Vulture, and the country round the Lago di Pesole.

The **Abbey of the Holy Trinity** was founded by Robert Guiscard, and consecrated in 1058 by Nicholas II.

The adjoining church of **La Trinità** is a low building with pointed arches, the door of which is guarded by two stone lions; in the small vestibule stands a column, which, according to the local superstition, has the power of binding as friends for life those who hand in hand go round it. The interior, injured by neglect and restorations, contains the *Tombs of Robert Guiscard* and of his first wife *Aberarda*, the mother of Bohemond, divorced from Guiscard on the ground of consanguinity. The former, a plain marble sarcophagus in a niche in the wall, contains the bones of Guiscard and of his brothers, William Bras-de-fer, Drogo, who was murdered there on the feast of St. Lawrence in 1051, and Humphrey, who succeeded him. On the opposite side a similar sarcophagus contains the body of Aberarda, with the same inscription as that observed on the tomb of Bohemond at Canosa (Rte. 22).

On a pillar in the l. aisle there is a portrait in fresco of Nicholas II., with an inscription.

Near here the Benedictines commenced in the 13th cent. a much larger church, which remained unfinished when the Abbey was given to the military Knights of St. John by Boniface VIII. The building is of large square blocks, taken from a Roman amphitheatre, and contains many ancient columns; but it is now turned into a vineyard and overgrown with vegetation.

In 851 Venosa was taken and nearly ruined by the Saracens, who held it till 866, when they were expelled by the Emperor Louis II. Roger destroyed it in 1133. The city suffered greatly from the earthquake of 1851; many

houses and most of the public buildings were thrown down, or seriously injured.

The entrance to the **Jewish Catacombs**, discovered in 1853, is $\frac{3}{4}$ m. from the town on the road that descends to the Fiumara. They are excavated in the soft limestone at a little depth under the *Piano della Maddalena*, and have several corridors, the largest of which, the central one, is nearly 7 ft. high; it has numerous cells, and is nearly 400 ft. long. In the walls are *loculi* or niches of different sizes. They are closed with large flat bricks, or tiles, joined with cement, upon some of which are either roughly painted or scratched inscriptions in Hebrew, Latin, or Greek. 24 of these inscriptions are in Hebrew; they have the seven-branched candlestick and a pigeon with an olive-branch to show that the buried were Jews, while four Hebrew inscriptions in the Cathedral having a cross are supposed to indicate that the dead had become Christians. The Latin and Greek inscriptions are misspelt, but the Hebrew ones are more correct; they generally consist of a prayer for the repose of the dead. The existence of Jews in Apulia and Calabria in the 4th cent. is mentioned in contemporary records, and especially in a decree of the Emperor Honorius of the year 398. But the use of the Hebrew language, which was scarcely spoken in Western Europe before the 10th cent., would seem to prove these tombs, or at any rate the inscriptions on them, to be of later date.

In the neighbourhood of Venosa are several places interesting to the traveller from being mentioned by Horace. In his ode on the Mons Vultur (*Carin.* iii. 4), the poet alludes to *Acherontia*, *Bantia*, and *Ferentum*. The first is *Acerenza* (3838), built like a nest, as described by Horace, *celæ nidum Acherontia*, on a steep hill, 18 m. S.E. of Venosa. Between these towns is *Forenza* (7342), near the site of *Ferentum*, which is supposed to have stood in the plain 2 m. nearer Venosa. The name of *Bantia* is preserved in the *Abadia de' Banzi*, near Genzano (7269), S. of the Bosco dell' Abadia, the *Saltus*

Bantini of the poet. *Palazzo San Gervasio* (6896), 7 m. E. of Venosa on the rt. of the road to Spinazzola, is the site which Chaupy assigns to the *Fountain of Bandusia*, on the strength of ecclesiastical records which prove that a copious spring near Palazzo, now called *Fontana Grande*, was known in the 12th cent. as the *Fons Bandusinus*. Yet the Roman antiquaries, apparently upon grounds equally strong, identify it with two springs in the valley of *Licenza*, near the site of the Sabine Farm of the poet beyond Vicovaro and Tivoli (HOR. *Carm.* III. xiii.). The wooded hills

between Venosa and the site of Bantia, where several tributaries of the *Bradano* rise, were the scene of the death of *Marcellus*, the conqueror of Syracuse, and the first Roman general who checked the victorious progress of Hannibal in Italy. He separated himself from his camp hereabouts, and fell into an ambuscade, B.C. 208.

6 m. N. of Venosa is *Lavello* (5709), on the high road from Melfi to Canosa and Barletta, near the Ofanto, where the Suabian king Conrad, the father of the unfortunate Conradin, died in 1254, at the age of 26.

INDEX AND DIRECTORY TO SOUTHERN ITALY.

A. = Attendance.
D. = Dinner.
C. = Candle.
R. = Room.

A.

ACERENZA, 255.
Good Inn, in the Castle.
ACERRA stat., 21.
Acherontia, 255.
Acherusia Palus, 174.
ACQUAVIVA, 248.
ACRI, village of, 275.
Æcæ, site of, 228.
Æclanum, 225.
Ænarius, 158.
Æsarus fluvius, 267.
Æsernia, 214.
AGATA, S., 136.
—, post station, 136.
— **DE' GOTI**, town of, 285.
AGEROLA, 151.
AGNANO, lake of, 89.
AGNELLO, S., 135.
AGRI, river (*Aciris*), 265.
Agriculture of the kingdom, xv.
AGRIFOGLIO, CROCELLE DI, 279.
Agrippina, banishment and death, 193; Tomb, 172.
AIANNO, 211.
AIREOLA, village of, 284.
Alabaster quarries on Monte Gargano, 232. At Rossano, 266.
Alaric plunders Puteoli, 160. On the dissipation of Baia, 171. His burial [*S. Italy*, Pt. L.]

in the bed of the Busento, 275.
ALARO, river, 269.

ALATRI (*Alatrium*), 9.

Loc. Bojani, Via Civitello, between the piazza and fortress, tolerable.
Alba Fucensis, 207.

ALBANO, 255.

ALBERO, 134.

Alburnus, Mons, 262.

Alexander, king of Epirus, scene of his defeat and death, 275.

ALFEDENA (*Aufidena*), 213.

ALICE, river (*Halix*), 272.

—, **PUNTA DELL'**, 267.

ALIFE (*Allifæ*), 221.

ALLIBA, lost city of, 160.
Almond, cultivation of, xviii.

ALTAMURA, 248.

AMALFI, 146.

**Alb. dei Cappuccini*, in the old Convent on the cliff above the town, well-kept and comfortable, with beautiful view. R., 3 fr.; luncheon, 3 fr.; pension, without wine, 10 fr. There is a smaller house on the Marina, under the same management, cheerful but rather noisy, with few good rooms. *Alb. della Luna*, on the rt. above the entrance to the town, well situated in an old cloister, with lower charges.

Boats, 2 fr. an hour; to Positano, 5 fr.; Scari-catoio, 10 fr.; Capri (in 6 hrs.), 25 fr.

Donkeys, 1 fr. an hour.

Amalphitanr, *Tubulu*, the maritime code of Amalfi, 147.

Amalthæa, the, of Cicero, 216.

AMANTEA, 183.

AMASENO, river (*Amase-nus*), 187.

AMATRICE, 197.

AMENDOLARA, 265.

AMENDOLEA, 272.

Amiternum, 197.

AMOROSI, 220.

Amphitheatres, ancient, ruins of—

ALIFE, 221.

AMITERNUM, 197.

ATINA, 262.

CAIETA, 191.

CANUSIUM, 239.

CAPUA, 18.

CASINUM, 12.

CUMÆ, 176.

HERDONIA, 229.

INTERAMNA, 234.

LARINUM, 228.

MINTURNÆ, 194.

MONTEMUREO, 263.

PÆSTUM, 182.

POMPEII, 120.

PUTEOLI, 165.

SORRENTO, 194.

TEANUM, 16.

Amsinctus, lake of, 225.

Amyclæ, 188.

Amyclæanum Lacus, 188.

- ANACAPRI**, 141.
Alb. Barbarossa, pension, 5 fr.
- ANAGNI** (*Anagnia*), 7.
Loc. Gallo.
Ancient architecture and art, xix.
ANCINALE, river, 269.
Andrew of Hungary, his murder, 220.
Andrew, St., his tomb, 148.
- ANDRIA**, 246.
Loc. di Milone.
- ANGRI**, 251.
Angulus, 236.
Antinum, 218.
- ANTRODICO**, 198.
Buffet, with rooms.
- ANVERSA**, 205.
Anxanum, 236.
Anzur, 187.
- APICE**, 224.
- APPIA**, VIA, 184.
- APRICENA**, 237.
Apulian system of agriculture, xv.
- AQUILA**, 199.
Alb. del Sole, in the Piazza Palazzo; *Alb. Italia*, Corso Vitt. Emanuele: both good and moderate. Meals should be paid for at the time. R., 1½ fr. *Caffè* in the Via Principe Umberto, under the arcades; good *Caffè* also at the Stat.
Om., 40 c.
Aquilonia, 93.
- AQUINO** (*Aquinum*), 11.
Aragon, house of, xxxix.
Tombs of the princes and princesses, 44, 52.
- ARCE**, 215.
Miserable Tavern.
Dil. to Sora in 4 hrs. (6 fr.) on arrival of the Naples exp.
Architects, list of, xxiii.
Architecture, ancient, xix.
Mediaeval and modern, xi.
- ARCONTE**, river, 255.
- ARDORE**, 271.
- ARENA BIANCA**, post station, 279.
- ARENELLA**, 90.
- ARGYRIPA**, 226.
- ARIANO** (*Arinum*), 224.
- ARIENZO**, town of, 283.
- ARINTHA**, 276.
Arnetum, 244.
- ARPAIA**, 283.
Arpi, 226.
Arpinas, *Insula*, 216.
- ARPINO** (*Arpinum*), 216.
Loc. della Pace.
- ARSOLI**, frontier station, 206.
Art, ancient, xix.
Arx Volsarum, 215.
- ASCOLI PICENO** (*Asculum Picenum*), 234.
Loc. dell' Aquila, tolerable.
- ASCOLI SATRIANO**, 229.
Alb. di Roma.
—, town of (*Asculum Apulum*), 229.
- ASPROMONTE**, 271, 273, 276.
ASSI, river (*Eleporus*), 269.
- ATELLA**, birthplace of Pulcinella, 220.
Atellinae, *Fabulae*, 220.
- ATENA** (*Atina*), 262.
- ATERNIO**, river (*Aternus*), 40, 56, 58.
Aternum, 211.
Atina, 12, 217.
- ATRANI**, 145.
- ATRI**, 235.
Alb. di Marcone.
Om., 1 fr. 25 c.
- ATRIPALDA**, 93.
- AUFIDUS**, 238, 239.
Augustus, place of his death, 92.
- AULETTA**, 262.
- AULON**, hill of, 270.
- AUSENTE**, river, 193.
Ausona, 193.
- AVELLA** (*Abella*), 283.
- AVELLINO** (*Abellinum*), 93.
Alb. Centrale.
Aternus, lake of, 168; baths, 170.
- AVERSA**, 219.
- AVEZZANO**, 208.
Loc. d' Italia; *Loc. del Vetratio*.
- AVIGLIANO**, 255.

B.

- BACOLI** (*Bauli*), 172.
- BAGNARA**, 277.
Loc. della Stella.
- BAGNO D'ISCHIA**, 157.
Tolerable Inn near the Baths, and a small Casino.
- BAGNOLI**, 87.
Fair Trattoria.
- BAJA** (*Baiæ*), 170.
H. Regina, luncheon, 3 fr.; D., 5 fr.; make a bargain. *Alb. Vittoria*, cheaper; *H. de Russi*, 1½ m. on the road to Pozzuoli; R., 3 fr.; D., 5 fr.
Boat to Pozzuoli, 2 fr.
- BALSORANO**, 218.
Bandusia, fountain of, 288.
- BANTIA**, 287.
- BARANO**, 157.
- BARI** (*Barium*), 242.
Alb. Risorgimento; *Alb. Cavour*; rooms only at both, 3 fr. Good food at the *Ristorante Risorgimento*, or *Nuovo Ristorante al Risorgimento*, both in the Corso.
Om., from the Stat., 50 c.
Steamers twice a week for Venice or Corfu, touching at intermediate ports.
- BARILE**, 286.
- BARLETTA** (*Barduli*), 238.
Loc. Fanfulla, formerly *Fieramosca*, good food. R., 2 fr.
Carriage from the Stat., 50 c.

BABONISI, 190.
BARREA, 213.
BASENTO, river, 183.
BASILICATA, province of, 285.
Batinus, river, 234.
BATTIPAGLIA, 178, 254.
BEFFI stat., 204.
BELLA, 285.
BELMONTE, 218.
BELSITO, 279.
BENEDETTO, SAN, 209.

BENEVENTO, 222.

Loc. di Ben vento, in the town. Buffet at the Stat., tolerable, with rooms close by.

— Triumphal arch, 223.
Battle of, 223.

BIANCONUOVO stat., 271.

BISCAGLIE, 241.

BISIGNANO, 274.

BITETTO, 248.

BITONTO (*Butuntum*), 247.

BIVONA, 281.

BLUE GROTTO, at Capri, 142.

BOCCA DI FIUME, 187.

Bohemond, tomb at Canosa, 239.

BOIANO, 228.

BOLOGNANO, 211.

BOSCO REALE, 94.

BOVA, 272.

BOVALINO, 271.

Bovianum, 228.

BOVINO (*Vibinum*), 226.

BRADANO, river (*Bradinus*), 255, 286.

BRANCALEONE, 271.

BRIATICO, 281.

Bridges, *ancient*: — Della Catena at Cori, 5. At Torre Tre Ponti, 185. At Sessa, 194. Of Diocletian, 236. Over the Liris, 216.

BRINDISI (*Brundisium*), 244.

**Grand Hotel des Indes Orientales*, close to the landing-place of the steamers, first class, with high charges. *Alb. Eu-*

ropa, between the Stat. and the port, cheaper, good food.

Omni., 1½ to 2 fr., according to amount of luggage.

Cook's Tourist Office at the Grand Hotel.

Steamers every Sun. at midnight for India, every alternate Sun. at midnight for China or Australia. For Venice, every Fri. or Sat.; for Malta, every Thurs.

Cab from the Stat., 60 c.; 2 persons, 1 fr.; 3 persons, 1 fr. 25 c.; 4 persons, 1½ fr. At night, 25 c. more. Luggage, 20 c. a trunk.

Post Office, in the Strada Amena; **Telegraph Office** at the harbour.

British Vice-Consul.

BUFFALORIA, 267.

Buffet.

BUSENTO, river, 275.

BUSI, 210.

Bu'hromus, river, 270.

Buxentum, 183.

C.

Cæcubus ager, 189.

CAIANIELLO VAIANO, 215. Stat., 16.

Caieta, nurse of Æneas, 191.

CAIAZZO (*Calatia*), 284.

CALABRITTO, 285.

CALAMIZZA, 270.

CALAZZA, 221.

CALORE, river, 222, 223, 224, 262.

CALVI (*Cales*), 17.

CAMALDOLI, monasteries of the:

Near Naples, 90.

Near Arola, 137.

CAMPAGNA, 285.

— of Rome, 2.

CAMPANELLA, PUNTA DELLA, 137, 138.

Campanian system of agriculture, xv.

CAMPIGNONE, 167.

CAMPLI, 234.

CAMPO BASSO, 228.

CAMPOLIETO, 228.

CAMPOMARINO stat., 237.

CAMPOMORTO, 185.

Canales, 249.

CANCELLO stat., 20. Village, 283.

CANDELA, 229.

CANDELARO, river, 232.

CANNA, river, 265.

Canne, 240.

CANOSA (*Canusium*), 239. *Loc. Genghi*.

CAPPACCIO, VECCHIO, NUOVO, 178.

CAPELLE, 107.

CAPES—

ARMI, 272.

BRUNO, 95.

BRUZZANO, 271.

DELLE CIMITI, 268.

DELLE COLONNE, 268.

D'ORSO, 145.

RIZZUTO, 268.

DI SORRENTO, 136.

SPARTIVENTO, 271.

SPULICO, 267.

DEL TRIONTO, 267.

DEL TUMOLO, 145.

VATICANO, 278.

CAPESTRANO, 204.

CAPISTRELLO, 208.

CAPPUCINI, 166.

CAPRARA island, 229.

CAPRI, 139.

Hotels at or near the landing-place:—*Schweizerhof*, good and clean, fine view from terrace-roof, moderate charges. *Grotte Bleue*, comfortable and reasonable. *Bellevue*, luncheon, 2½ fr., with wine. *Gran Bretagna*, noisy, more suitable for luncheon. In the village: **Quisisana*, excel-

CAPRI—*contd.*

lent, good food and wine, civil landlord. English Church Service on Sun. at 8.30, 10.30, and 3 o'clock. Good filtered water. English spoken. *H. Angleterre*, under the same management, on the Anacapri road. Pension at both, 7 to 9 fr. *Pagano*, good food, frequented by German artists, noisy; pension, 6 fr. *Faraglioni*, near the road to the Punta Tragara, small but well kept. *France*, higher up, unpretending; pension, 5 fr.

Carriage from the Marina to the village, 2 fr.; two horses, 3 fr.; there and back, 3 fr. or 5 fr. From the village to Anacapri, same charges.

Donkey from the Marina to the village, 1½ fr.; horse, 1½ fr.; ½ fr. less for descending. From the village to the Villa Tiberio and back, donkey, 2½ fr.; horse, 3 fr.; to Anacapri and back, 1½ fr. or 2 fr.

Boats, 1½ fr. an hour, round the Isola, 8 fr.

English Physician: Dr. De Fabeck, late Surgeon-Major in the Indian Army. At Anacapri, Dr. Cuomo.

Artists: Mr. J. Talmae White; Mr. C. C. Coleman.

—, Anacapri, 141. Blue Grotto, 142. Green Grotto, 142.

CAPUA, 18.

Alb. della Posta, tolerable; *Alb. del Centro*.

Carriage from the Stat., 50 c.

CARAPPELLA, river, 211, 229.

CARDINALE, 282.

CARIATI, 267.

CARIDDI, river, 281.

CAROTTO, 135.

Caroba, cultivation of, xviii.

CARPANZANO, post-station of, 279.

CARSEOLI (*Carseoli*), 206.

Loc. Stella.

CASALI, 275.

CASALNUOVO, stat., 12.

CASAMARI, monastery of, 10.

CASAMICCIOLA, 155.

Restaurant Bellevue.

CASCANO, 195.

CASERTA, 19.

* *H. Vittoria*, with garden, R., 2 fr.; D., with wine, 4 fr. *H. Villa Reale*.

—, 220.

Cusilinum, 17.

CASINO CHIRIACO, post station, 280.

Casinum, 13.

CASORIA, 219.

CASSANO, 274.

—, Marina di, 135

CASSINO, 12.

Alb. Pompei, R., 2 fr.

Donkey (for the Monastery), 3 fr.; guide, 2 fr.

Carriage, according to bargain. Telegraph Stat. at the Monastery.

CASTEL DI SANGRO, 212.

Loc. della Stella, where the dil. stops.

— **FLORENTINO**, 231.

— **DEL MONTE**, 241, 246.

— **DI SANGRO**, 212.

CASTELLAMMARE (*di Stabia*), 95, 134.

Hotels in the town:—*Royal*, R., 3 fr.; D., 5 fr.; **Stabia*, lower charges. On the hill:—**Quisisana*, with garden and charming view, well-

kept and comfortable. *Gran Bretagna*.

Higher up in the woods of the Villa Quisisana, *Grand H. Margherita*, frequented by Italians in summer.

Pony-chaises, very good and cheap, ½ fr. for a short drive; to the Villa Quisisana woods and back, 3 fr.; Pozzano and back, 3 fr.; Pompeii and back, 4 fr. To Sorrento, 4 fr.; 2 horses, 6 fr.

Donkeys, excellent, 1 fr. an hour.

CASTELLAMMARE (*Adriatico*), 236.

**Buffet*, with beds. Several very poor Inns.

CASTELLANETA, city of (Canales), 249.

CASTELLI, 235.

CASTELONE DI GAETA (*Formiae*), 190.

CASTELLUCCIO, 263.

CASTELNUOVO, 194.

CASTELVETERE, 269.

CASTRO (*Cast. un. Minervæ*), 260.

CASTROVILLARI, 264, 274. **CATANZARO**, 268.

Alb. Centrale, with *Succursale* opposite; *Alb. Roma*. Trattoria at both. Better food is to be obtained at the

Restaurant Regina d'Italia, near the Cathedral; or at the *Alb. Seravalle*.

Caffè: *Genio*; *Italia*.

Carriage from the Stat., 1 fr.

Catapan, 226.

CAUDINE FORKS, 205, 284.

Caudium, 284.

Cauloni, 269.

CAVA DEI TIRRENI, 252.

**Alb. di Londra*, excellent and comfortable; pension, 10 fr. *H. Vittorio*; Pension Suisse.

Carriage to Amalfi, 4 fr.; two horses, 6 fr.
CAVA DEI TIRRENI, Library, 253.
CAVALIERE, 206.
CECCANO, 10.
CECCHINA, LA, 3.
CELANO, lake of, 208.
 —, town and castle of, 209.
Cemeteries, ancient, at Puteoli, 160. At Cumæ, 176. At Canosa, 239. At Venosa, 287.
Cenci, Beatrice, 203.
 —, Francesco, 283.
CENTOLA, 183.
CEPRANO, 10.
 Buffet. Rooms at a small *Osteria* close by.
CERIGLIO, 157.
CERIGNOLA, 238.
CERRETO, 227.
CERTOSA DI S. LORENZO, 263.
 — **DI TRISULTI**, 10.
CERVARO, river, 226, 229.
 —, village of, 15, 226.
 —, stat., 229.
CESAREA, 261.
CETARA, 145.
Charybdis, 277.
CHIARAVALLE, 269.
CHIETI, 211.
 **Alb. del Sole*, R., 1½ fr., good food. *Alb. Palomba d' Oro*, near the Cathedral.
 Omn. to the Stat. (3 m.), 50 c.; from the Stat., 60 c.
CHIEUTI, 237.
CIAMPINO stat., 3.
Cicero, Marcus Tullius:— His birthplace, 216; his Arpine villa, and Amalthea, 216; his Formian villa 191; his Accademia on Puteoli, 136; his residence at Hipponium, 281; his tomb, 190.
CICOLANO district, 202.
CIMITILE, 283.
CINQUEFRONDI, 278.

Circæii, 188.
Circæum Prom., 188.
CIRO, 267.
CISTERNA, 185.
 Loc. della *Posta*.
CITTADUCALE, 198.
CIVITA, 274.
 — **ANTINO** (*Antinum*), 218.
 — **LAVINIA**, 3.
 — **DI PENNE**, 236.
 — **SANTANGELO**, 236.
CIVITELLA ROVETO, 218.
 — **DEL TRONTO**, 234.
Clampetia, 183.
Clanivus, river, 177.
CODOLA stat., 93.
COGLIANELLO, 285.
COGLIANO, 285.
 Coinage of Naples, xxxv.
 Coins of Hadria Picena, 235; of Nola, 92; of *Thurii*, 266.
COLLE DI PETTORINO, 207.
COLLICELLI, 197.
 Commerce of the kingdom, xviii.
 Compass, the mariner's, claim of Amalfi to its discovery examined, 149.
CONCA, 151.
CONDOFURI, 272.
Copie, *Thurii*, 266.
CORACE, river, 279.
CORACI, post-station, 279.
Corfinium, 210.
CORI, 4.
 Loc. dell' *Unione*.
CORIGLIANO, 266.
 Corn, cultivation, &c., xvii.
CORNELIA, villa of, 172.
CORNO, SELLA DI, 199.
CORPO DI CAVA, 252.
 Loc. di *Scapolatiello*, pension, 5 fr., primitive.
Cosa, 274.
COSCILE, river, 266, 274.
COSENZA (*Consentia*), 275.
 Alb. dei *Due Lionetti*, with a good *Trattoria*.
COSTIERA D'AGROMONTE, 263.

COTRONE, 267.
 **Alb. della Concordia*, clean, good food.
Carriage, 50 c.
 Cotton-plant, cultivation of, xviii.
Covella, countess of Celano, 209.
CRAPOLLA, 137.
Crati, river (*Crathis*), 266, 274, 275.
Craven, Mr., his description of the cave of Monte S. Angelo, 233; of the ceremonies for the cure of *Tarantismo*, 258.
Crimissa, 267.
 — *Promontorium*, 267.
Crotone, 267.
CRUCOLI, 267.
Cumæ, 174.
 Acropolis, 175.
 Amphitheatre, 176.
 Arco Felice, 178.
 Grotte Pietro Pace, 177.
 Necropolis, 176.
 Sybil's Cave, 175.
 Tomb of the Sybil, 175.
Cumanus Sinus, 160.
 Currant, cultivation of the, xviii.
 Custom-house regulations, xxxv.
Cutilæ, *Lacus*, 198.
CUTRO, 268.
 Cyclopean constructions: see Pelasgic and Polygonal.

D.

DARIA, 272.
 Date-palm, cultivation of the, xviii.
DESERTO, suppressed convent, 136.
DIAMANTE, 183.
DIANO, 163.
 'Dies Iræ', the, author of, 209.
 Diligences, xxxvi.

DINAMI, village, 281.
DINO, island of, 183.
DORIA, 266.

E.

EBOLI, 254.
Alb. del Vozzo, R.,
2 fr.
ELIANO, river of, 274.
ELIA, St., 218.
ELYSIAN FIELDS, the, 174.
EPOMEIO, MONTE, 153, 156,
158.
EQUA, 134.
ERABO, river (*Esarus*),
267.
EUFEMIA, S., 184, 280.
—, gulf of, 279, 280.

F.

FABRIZIA, 269.
FAGGIANO, 204.
Falacrinum, site of, 197.
Falernus Ager, 195.
FALVATERA, 11.
FARAGLIONI, rocks, 143.
FARO, river, 276.
FASANO, 244.
Tolerable Inn.
FATA MORGANA, 273.
Faustianus Ager, 195.
FAVAZZINA, 277.
FELE, S., 286.
FERENTINO (*Ferentinum*), 8.
Small Inn, at the
stopping place of the
Omnibus.
FERMO (*Firmum Pice-*
num), 54.
Loc. dell' Aquila.
Omn., 50 c.
FIBRENO, river (*Fibrenus*),
217.

Fig, cultivation of, xviii.
FILANDARI, 281.
Filbert, cultivation of, 93.
FIUMARA, rivulet, 286.
FLAVIANO, S., battle, 234.
FOGGIA, 226.
Alb. Milano, in the
town. *Buffet at the
Stat., with rooms.
— junct. stat., 237.

FONDI, BOCCA DI, 199.
Small Inn, where the
coach stops; very
homely.
FONTANA, 215.
FONTANELLI, CONTI DE',
137.
FONTECCHIO, 204.
FORCA CARUSA, 210.
FORCHIA, 284.
FORENZA, 255.
FORIO, 157.

FORMIA, 190.
Alb. dei Fiori, R.,
1½ fr.; *Alb. Europa.*
FORMIAN VILLA OF CICERO,
191.
Formis, 190.
FORNELLI, 211.
FORO APPIO (*Furum Appii*),
186.
FOSSA (*Aveia*), 203.
FOSSACESIA, 236.
FOSSO GRANDE, ravine on
Vesuvius, 94.
Fra Diavolo, the brigand,
190.
FRANCAVILLA, Terra d'
Otranto, 200.
—, Calabria, 280.
FRATTE, LE, 193.
Fregellæ, 11.
FRIGENTO, 225.

FROSINONE (*Frusino*), 9.
Loc. de Matteis. Post-
cart to Frosinone, with
room for 2 or 3 passen-
gers.
Fucinus lacus, 208.
FUMONE, 2, 9.
Fundi, 189.
Furculus Caudinæ, 284.
FURIORE, 151.

FUSARO, 174.
Restaurant on the
lake, expensive; good
oysters.

G.

GAETA (*Caieta*), 191, 192.
Alb. Villa di Gaeta;
Alb. Italia; *Caffè Nazio-*
nale.
Galesus, 229.
GALATINA, 258.
GALATONE, 259.
GALAZZE, LE, 284.
GALLIPOLI (*Callipolis*),
259.
Galofaro, whirlpool, 277.
GARGANO, MONTE (*Gar-*
ganus), 232.
Garigliano, river, 10;
battle of the, 194.
GAROPOLI, village of, 281.
GARVIGNANO, 7.
Gaurus, Mons, 167.
GENZANO, 287.
GERACE, 270.
Small Inn on the l.,
close to the Stat., tole-
rable. Casino opposite;
introduction through
some Engineer officer em-
ployed by the Government
at Locri.
GERIONE, 228.
GERMANO, SAN, 12.
Gerunium, 228.
GIARDINETTO, 226.
Gioia, Flavio, discoverer of
the mariner's compass,
149.
— (*Metaurum*), 278.
—, in Terra di Bari, 248.
GIOIOSA, 270.
GIOVENCO, river (*Pito-*
nus), 209.
GIOVINAZZO (*Natiohum*),
242.
GIULIA NUOVA (*Costrum*
Novum), 234.

GIULIANELLO, village and lake of, 5.
GIZIO, river, 210, 212.
Gnatic, 244.
GRADILLO, the, ascent of, 221.
GRAGNANO, village of, 96.
GRAN SASSO D'ITALIA, 202, 235.
GRAVINA (*Plera*), 248.
— DI LEUCASPIDA, 249.
GRECI, Albanian village of, 225.
GRECO, TORRE DEL, stat., 250.
Greek (ancient) architecture, xix.
Gregory VII. (Hildebrand), his death and tomb at Salerno, 144.
GROTTA (cavern), the Blue Grotto, 142; of the Stalactites, 143.
— DEL CANE, 89.
— OF COLLEPARDO, 9.
— DELLE OSSE, 183.
— DI POSILIPO, 87.
— DI SEJANO, 88.
— DRAGONARO, 174.
— DEGLI SPORTIGLIONI, 283.
GROTTAGLIE, 258.
GROITE, LE, 225.
Grumentum, 263.
GRUMO, 248.
GUARDAVALLE, 269.
GUARDIA, 275.
— DEL SOLE, 222.
GUGLIONESI, 228.
GURGITELLO, the, 155.

H.

Hadria Picena, 235.
Hadrian, place of death and burial, 164.
Hannibal, camp of, 240.
Hazel-nut, cultivation of, xviii.
HERACLEIA, 265. }

HERCULANEUM, 104.
Discovery of, 105.
House of Argus, 106.
Theatre, 105.
Herculis, *Promontorium*, 271.
Hildebrand. See Gregory VII.
HIPPONUM, 281.
Histonium, 236.
Horace, his birthplace, 286; on the situation of Anxur, 187; remarks on Barium, 244; on the fountain of Bandusia, 288.
HORTENSIVS, villa of, 172.
Hotels, xxxix.

I.

Iapygium, *Promontorium*, 261.
Iapygum tria Promontoria, 268.
IATRINOLI, 278.
IEROCARNE, 281.
Inarime, 158.
INNS, xxxix.
Interamna Lirinas, 194, 234.
INTERMONTI, gorge of, 210.
IONADI, village of, 281.
Iron-mines of Stilo, 269.
— foundries of Monigiana, 282.
ISCHIA, 153-158.
Alb. Fasolini; *Caffè dei Viaggiatori*; *C. Angarella*, with rooms.
— Mineral waters, 154.
ISCLERO, river, 356, 284.

ISERNIA (*Esernia*), 214, 228.

Loc. di Pettirossi.

ISOLA, 215, 235.

Loc. Stella d' Italin, rough quarters, but civil, honest people.

ISOLA, town of, in Calabria, 268.
ISOLETTA, 111.
ITRI, town of, 189.

J.

Joanna I., her death, 285.
Julia, daughter of Augustus, banished to Pandataria, 193.
—, wife of Lepidus and grand-daughter of Augustus, her exile in the *Insulæ Diomedæ*, 228.
Julius Cæsar, villa of, 172.
Juvenal, his birthplace, 111.

L.

Lacaita, Sir James, 249.
LACCO, 157.
Lacinium Promontorium, 268.
LÆSTRYGONES, city, 190; wine of the, 191.
LAGONEGRO, 263.
LAKE OF AGNANO, 89.
— AMSANTUS, 225.
— AVERNUS, 168.
— FONDI (*Lacus Amyclanus*), 188.
— FUSARO, 174.
— GIULIANELLO, 4.
— LICOLA, 177.
— LUCRINUS, 168.
— MATESE, 221.
— PATRIA, 177.
— PESOLE, 286, 287.
— SALPI, 232, 238.
— DEL TOLFILO, volcanic chasm, 278.
— VARONA, 257.
LAMATO, river, 279.
LANCIANO, 236.
Tolerable Restaurant in the Piazza.

- Lanuvium*, 9.
LARINO (*Larinum*), 228.
LATA, river, 249.
LATINA, VIA, stations on, 2.
LATO, river, 283.
LAUREANA, 278.
LAURIA, 263.
LAUROPOLI, hamlet of, 266.
Lautula, Roman pass, 188.
Lava-currents:—Of *Rocca Monfina*, 194. Of *Vesuvius*, 99. Of the *Solfatara*, 166. Of *Ischia*, 230. Of *Monte Vulture*, 230.
LAVELLO, 288.
LAVIANO, town and castle of, 285.
LAZZARO stat., 279.
LECCE, 261.
Alb. Vittoria; *Alb. Risorgimento*; *Alb. Ferrovia*. R. at each, 2 fr., and tolerable *Trattoria*. *Gran Caffè*, in the Piazza S. Oronzo. **Omn.** to the hotels, 50 c.
Lemon, cultivation of the, xviii.
LENE, 151.
LEONESSA, 197.
LEPORANO, 258.
LETTERE, 96.
LEUCA, CAPO DI, 261.
LEUCOGEI, MONTI, 147.
LEUCASPIDA, 249.
Leucopetra Promontorium, 272.
Libraries.—Of *Monte Cassino*, 14. At *Naples*, 83. Of the monastery of *Cava*, 253. At *Brindisi*, 246.
LIGENZA, 288.
LIPUDA, river, 267.
Liquorice root, xviii.
LIRIS, river, 10–12, 194, 215. Becomes the *Garigliano* after junction with the *Tolero*, 10.
Lista, 198.
Iternum, 177.
Locono, river (*Locanus*), 270.
Locri Epizephyrii, 270.
LONGOBUCCO, 276.
LORENZO, S., 272.
LUCERA (*Luceria*), 231.
Alb. d' Italia.
LUCO (*Anguitia*), 219.
LUCRINE LAKE, the, 168.
Lucullus, his villa, 173.
LUOGOVIVO, the *Aulon* of *Horace*, 258
Lupia, 261.

M.

MACCHIA, 214.
MADDALONI, stat., 20, 220, 284.
MAGLIANO, 208.
MAIDA, 280.
MAIORE, 145.
**H. Torre*, well kept by *Soldini*, with pension and fine view.
MAJELLA MOUNTAINS, 205.
MAJORANA, stream, 6.
Mamertium, 278.
Mammone, the brigand, 190.
Mamurrarum, Urbs, 191.
MANDURIA, 258.
Manfred, son of the Emperor *Frederick II.*, his flight to *Lucera*, 231. His defeat and death at *Benevento*, 223.
MANFREDONIA, 232.
Loc. di Don Michele Rosati, on the rt. at the entrance to the main street, primitive, but good; ask for "brodetto di pesce." Charges high for the district; make a bargain.
Carriage to *Monte S. Angelo*, 5 fr.; seat in the post-omnibus, 1½ fr.
Manufactures, xviii.
Maps of the Neapolitan provinces, xxvii.
Marcellus, scene of his death, 171.
MARE GRANDE, 256. **PICCOLO**, 257.
 — **MORTO**, 173.
MAREPOTAMO, river, 282.
MARIGLIANO (*Marianum*), 283.
Marius, *Caius*, his birth-place, 216. His concealment in the marshes of *Minturnæ*, 194.
MARMORATO, cavern at, 145.
MAROPATI, site of, 278.
MARRO, river, 278.
Marruvium, 209.
MARTINA, 258.
Masanello, insurrection of. *Vide NAPLES*.
Massafa, village and caverns of, 249.
MATERDOMINI, village and monastery of, 252.
MATERA, 248.
MATESE MOUNTAINS, 220. Ascent of, 221.
MATINO, 233.
MATTINATA, village of (*Mons. Martinus*), 233.
Measures, modern, in use, xxxv.
Medical school, ancient, of *Crotona*, 267. Of *Salerno*, in the middle ages, 143.
MEDMA, site of, 278.
MELFA, river, 213.
MELFI, 229.
MELICUCA, village of, 281.
MELITO, 272.
MENDOCINO, 275.
Mercante, *Passo del*, 271.
MERICO, river, 271.
MESA, post-station (*Ad Medias*), 187.
MESIMA, river, 278, 281.
META, 135, 152.
Alb. di Meta, with garden. *Tr. Villa di Sorrento*.
Metapontum, 255.

Metaurus Bruttiorum, 278.
 Michael, S., sanctuary, 232.
 MIGNANO, 16.
 MILETO, 282.
 MILETTO, MONTE, 221.
 Mineral waters in Naples, 33. Of Torre dell Annunziata, 95. Of Castellammare, 95. Of Pozzuoli, 160. Of Ischia, 154.
 MINERVÆ, *Promontorium*, 138.
 MINERVINO (*Lacus Minervæ*), 240.
 MINGARDO, river, 183.
 MINORI, 145.
Minturnæ, 194.
 MIRABELLA, 225.
 MIRTO CROSIA stat., 267.
Misenum, 173.
 MODUGNO, 248.
 MOFETE, LE, 225.
 MOIANO, 285.
 MOLFETTA, 242.
 —, PULO DI, 242.
 Molpa, river (*Melfes*), 183.
 Money, xxv.
 MONGIANA, LA, iron foundries of, 282.
 MONOPOLI, 244.
 MONOSTERACE, village of, 269.
 MONTAGUTO, 226.
 MONTALTO, 274.
MONTE S. ANGELO, 413.
Nuovo Albergo di Giuseppe Milano, good and clean; make a bargain.
 — CASSINO, monastery, 13.
 — ALBURNO, 262.
 — AMARO, 205, 211.
 — ARTEMISIO, 5.
 — ASTORE, 282.
 — BARBARO, 167.
 — CAIRO, II, 15.
 — CALVO, 198, 224, 232.
 — CAVALLO, 211.
 — CHIUNZO, 251.
 — CICALA, 92.
 — CIRCELLO, 188.
 — COCUZZO, 279.
 — COPPOLA, 95.

MONTE CORNO (the Gran Sasso), 235.
 — EPOMEIO, 153, 156, 158.
 — FORTE, 94.
 — GARGANO, 232.
 — MAJELLA, 210.
 — MASSICO, 195.
 — MILETTO, 221.
 — MOSCIA, 269.
 — MUCCHIA, 211.
 — MUTILA, 221.
 — NUOVO, 167.
 — DEL PAPA, 263.
 — PIANO, 202.
 — DI PROCIDA, 174.
 — ROTARO, 156.
 — SABINO, 263.
 — SALVIANO, 208.
 — SAN ELIA, 263, 277.
 — SAN FRANCO, 235.
 — SAN GIOVANNI, 215.
 — SANT' ANGELO, 95, 232.
 — SERINO, 263.
 — SOMMA, 94.
 — DELLA STELLA, 299.
 — SUMBACCARO, 15.
 — TABORRE, 158.
 — TABURNO, 221.
 — TIFATA, 17.
 — VULTURE, 230.
 MONTEBELLO, 271.
 MONTEFORTE, village and castle of, 94.
 MONTEFORTINO, 6.
 MONTEFUSCO, 225.
MONTELEONE, 281.
Alb. Italia.
 —, PIANA DI, 281.
 MONTEMURRO, 263.
 MONTEREALE, 197.
 MONTESANO, 263.
 MONTESARCHIO, 284.
 MONTICELLI, village of, 13.
 MORANO (*Muranum*), 264.
 MOROLO, 8.
 MOROPANO, 157.
 MORRO VECCHIO (*Murrubium*), 197.
 MORRONE, MONTE, 204.
 211.
 Mosaics of Monreale, 415.
 MOSCUFO IN APULIA, 211.

Mountain system of agriculture, xv.
 MUCONE, river, 274.
 MUGNANO, village of, 84.
 Mulberry, cultivation of the, xvii.
 Murat, his landing and execution at Pizzo, 280.
 MURATA, 255.
 MURGIE OF MINERVINO, 246.
 MURO, town of, castle of, in Basilicata, 285.
 MUSELLARO, village of, 211.
 MUTIGNANO, 235.

N.

NAPLES, 21-86.

	PAGE
Accad. Belle Arti . . .	56
— Ercolanese . . .	56
— Medico-Chir. . .	55
— delle Scienze . . .	56
— Pontaniana . . .	56
Acqua di Serino . . .	33
— Solfurea . . .	33
Agnano Mineral Waters of . . .	89
Albergo, dei Poveri . . .	57
Aquarium . . .	56
Aqueducts, &c. . .	25
Archbishop's Palace . . .	84
Archives . . .	83
Arsenal . . .	30
Astroni . . .	90
Bagnoli . . .	87
Banks on . . .	xxvi
Botanic Garden . . .	56
Bridges . . .	29
Campidoglio . . .	91
Camposanto . . .	54
Capo di Posilipo . . .	91
Carlo Poerio, Statue of . . .	32
Castel Capuano . . .	30
— Carmine . . .	30
— Nuovo . . .	30, 57
— Ovo . . .	30, 57
— S. Elmo . . .	30
Castor and Pollux, Temple of . . .	25
Catacombs . . .	25
Cathedral . . .	35
Cemeteries . . .	54
Chalybeate Spring . . .	33
Chapel of S. Gennaro . . .	37
Chiatamone . . .	22, 25
Chinese College . . .	55

NAPLES—*contd.*

	PAGE
Chronological Table	xxvii.
CHURCHES:—	
Annunziata	49
Apostoli	41
Basilica	40
Carmine	49
Donna Regina	49
Gesù Nuovo	45
Incoronata	47
Montoliveto	51
Sansevero, Chapel of	51
S. Agnello	41
S. Angelo a Nilo	41
S. Anna dei Lombardi .	51
S. Antonio Abate	35
S. Brigida	41
S. Chiara	41, 43
S. Croce	49
S. Domenico	43
S. Eligio	45
S. Filippo Neri	45
S. Francesco di Paola .	45
S. Gennaro dei Poveri .	91
S. Giacomo	45
S. Giovanni Carbonara .	46
— Evangelista	47
— Maggiore	47
— da Pappacoda	47
S. Giuseppe a Chiaia .	47
L'Incoronata	47
S. Lorenzo	48
S. M. degli Angeli	48
— delle Grazie	49
— la Nuova	50
— del Parto	50
— del Pianto	51
— di Piedigrotta	51
— della Pietà	51
— della Sanità	25
S. Martino	81
S. Paolo Maggiore	52
S. Pietro ad Aram	52
— a Maiella	53
— Martire	53
S. Monte di Pietà	51
S. Oliveto	51
S. Restituta	40
SS. Severino e Sossio . .	53
S. Severo	51
S. Teresa	54
S. Vitale	54
Trinità Mag. (see Gesù Nuovo).	
Climate	26
College of Music	55
— Medico-Chir.	55
Colleges and Scientific Institutions	55
Collegio Asiatico	55
Commerce and Industry	26
Conradin, Tomb of	49
Corso Vittorio Emanuele .	32
Dante, Statue of	32
Darsena	30

NAPLES—*contd.*

	PAGE
Docks	30
Donna Anna, Palazzo di	87
Drives	86 seq.
Excursions from	92 seq.
Festivals	34
Flavio Gioia, Statue of .	85
Funicular Railways . . .	32, 91, 97
Gates	28
Giotto, Frescoes by . . .	42-3
Grotta del Cane	89
— di Seiano	88
— Nuova di Pozzuoli . .	86
— Vecchia di Pozzuoli . .	86
History	22
Hospitals	57
Immacolatella	29
International Hospital .	57
Julian Aqueduct	25
Lago d' Agnano	89
Largo della Carità	32
— di S. Domenico	32
— del Mercato	32
— della Vittoria	33
La Sanità	29
La Vicaria	57
Libraries	81
Library of the Museum .	75
Lighthouse	28
Liquefaction, Ceremony of .	38
Lucullus, Villa of	88
Madonna dell' Arco . . .	34
Mercatello	32
Mercato	32
Molo	28
Monte di Pietà	51
Monte Vergine, Festa di .	34
Municipio	32
Museo Filangieri	82
Museo Nazionale, 58. Ancient Bronzes, 68. Smaller Bronzes, 71. Glass, 70. Ancient Marble Statues, 64. Balbi, statues of, 64. Capolavori, hall of, 65. Cinquecento objects, 69. Cumæan collection, 70. Egyptian antiquities, 62. Engravings, 81. Ercolane Farnese, 63. Etruscan vases, 73-4. Frescoes and mosaics, 58. Gems, &c., 72. Heracleian Tables, 62. Inscriptions, 62. Christian Inscriptions, 157. Library, 75. MSS., 76. Numismatic collection, 70. Papyri, 76. Picture Gallery, 77. List of Painters and	

NAPLES—*contd.*

	PAGE
Schools, 77-81. Plan of building, 60-64. Santangelo collection, 71. Terre Cotte, 20. Toro Farnese, 62.	
Museum	58
Nespoli	23
Nisida	89
Observatory	56
Palaces, archiepiscopal .	84
—, Capodimonte	84
—, Private	84
—, Quisisana	95
—, Royal	83
Palompoli	23
Parthenope	23
Planura	90
Piazza Cavour	32
— Dante	32
— dei Martiri	33
— del Municipio	32
— del Plebiscito	32
Picture Gallery	77
Piedigrotta, Festa di . .	34
Piperno, Quarries of . .	90
Piscina Mirabilis	35
Poggio Reale	34
Ponte della Maddalena .	29
— della Sanità	29
— dell' Immacolatella .	29
— di Chiaia	29
Ponti Rossi	35
Population	26
Porta Alba	28
— Capuana	28
— del Carmine	28
— Medina	28
— Nolana	28
Porto Grande	28
— Militare	28
— Piccolo	28
Ports	28
Posillipo	91
Post Office	85
Prefettura	32
Prisons	57
Protestant Cemetery . .	55
Public places and streets	30
Punta di Coroglio . . .	88
Quay Santa Lucia	31
Riviera di Chiaia	26, 31
Royal Palaces	83
Royal Society of Naples .	55
San Carlo	33
Santangelo, Picture Gallery	73
Santa Lucia	31
S. Martino, Museum of .	81
Scuola di Virgilio	88
Sebetto River	22-9
Serino, Aqueduct of . . .	33
Slaughter House	91
Soccavo	91
Spianata della Martella .	31
Strada di Roma	31

NAPLES—contd.

	PAGE
Stufe di San Germano.	89
Surgery, School of . . .	55
Theatres	33
Toledo	31
Tomb of Virgil . . .	86
Tombola	35
Topography, general .	21
—, Historical	22
Tribunali	31
Triumphal Arch . . .	25
University	55
Vedius Pollio, Villa of	88
Via Anticaglia, Roman	
remains	25
Via Tasso	32
Vicaria, Prisons of .	30-57
Villa del Popolo . . .	31
— Meuricoffre	86
— Nazionale	30
Villas in the Neigh-	
bourhood of	86 seq.
Water supply	33
Zampognari	34

Hotels: † **Grand Hotel*, kept by Hauser of Switzerland, finely situated at the end of the Villa Nazionale, open only in winter and spring. **Gran Bretagna*, overlooking the Gardens, frequented by distinguished persons. *H. Royal des Etrangers*, on the sea. **H. de Vésuve*, good family hotel, large and much frequented, with extensive view. All these of the first class, with the usual charges. Less expensive, *H. della Riviera*, overlooking the Villa Nazionale, pension, 10 fr.

Higher up, in the Corso Vitt. Emanuele, with magnificent view and fresher air, **Parker's Hotel* (late *Tramontano*). English landlord. Clean and comfortable, with excellent sanitary arrangements, and moderate charges. *H. Bristol*, clean and comfortable,

† Travellers are cautioned never to believe reports which they may hear in Rome or elsewhere about the unhealthiness, &c., of Neapolitan hotels.

NAPLES—contd.

pension, 12 fr. *H. Britannique* (Pension Macpherson), 9 to 11 fr. The steam tramway (for the Museum, &c.) passes the door of these three hotels.

Between the Corso and the Sea, *H. Nobile*, R., 4 fr., much patronized by Americans. Higher up the street, *H. Bellevue*, small, quiet, and reasonable.

In the town, *H. Genève*, with *H. Central* nearly opposite, second class, good food, moderate charges, rather noisy.

Boarding Houses (see *Posilipo*).

Furnished Apartments are best obtained by enquiring at one of the Booksellers—Detken and Rocholl, or Furchheim.

Restaurants: *Europa*, Piazza S. Ferdinando, opposite the Caffè, the best. Private luncheons or dinners served in the rooms over the Caffè, dearer.

Vermouth di Torino, close to the Castel dell'Ovo, good and reasonable, likely to be removed under the new scheme of street improvements. For bachelors, *Giardino di Torino*, No. 70, and several others in the Toledo, always on the first floor. Near the Museum, *Caffè Sant'angelo*, in the Galleria Principe di Napoli, luncheon, 3 to 5 fr. **FISH DINNERS**, on the Posilipo road: *Scoglio di Frisio*, the best, dear; *Scoglio della Sirena*; *Figlio di Pietro*; cheaper. The Neapolitan fish dishes

NAPLES—contd.

are "Zuppa alla Marinara," resembling the Bouillabaisse of Marseilles; "Pasta con Vongole" (macaroni and shellfish); "Frutti di Mare," various uncooked shellfish, generally served first, as a hors d'œuvre; "Frittura di Pesce" (including octopus). Spinola, the best of the boiled fish, may sometimes be had; the next best is Dentrice. In summer Pesce Spada (sword-fish), excellent; Lagosta (cray-fish); Gamberi (prawns). The safest wine to order is Posilipo Vecchio, good and cheap.

Caffè Europa (also a Restaurant), good but dear; *Napoli*, 236 Toledo and in the Villa Nazionale, good ices (*gelati*). *Ancien Café d'Europe*, opposite the Restaurant Europa, corner of S. Ferdinando and the Chiaja.

Confectioner: *Cafisch*, 254 Via Roma; *Van Boll*, S. Ferdinando.

Wine: *Luigi Scala e Alfonso Conte*, 107 Conte di Mola, for Neapolitan wines. Good Marsala, native wines, or Claret, at Smith's Grocery Stores (see below). The red and white Capri sold in Naples is almost always adulterated. Posilipo, Monte di Procida, and Gragnano are better and purer, and far cheaper.

Oysters: Those from the lake of Fusaro are excellent, but oysters should never be eaten in the neighbourhood of S. Lucia.

Carriages: *Forgeoni*, Palazzo Calabritto, 8.

NAPLES—contd.

Catarina a Chiaia; or at Cook's office, Piazza dei Martiri.

Cab Fares: One horse, 70 c. the course; by night, 1 fr. 10 c. First hour, 1 fr. 50 c.; succeeding hours, 1 fr. 10 c. Two horses, double fares. In the Via Caracciolo by the Sea, during the fashionable driving time, 3 fr. the first hour, 2 fr. afterwards. To Posilipo or any place in the suburbs, 2 to 3 fr., according to bargain.

Tramways: Along all the main streets, when not too hilly, and in the suburbs as far as Torre del Greco E. and Poggio Reale N. The distance is divided into sections. The fare per section is, first, 15 c.; second, 10 c., with great reduction for the whole length. The carriages are very comfortable, but as the rails are in many places not fixed carefully, being merely laid in grooves chiselled in the pavement and cemented with asphalt which soon gives way, the motion is often most disagreeable. The fares and a map of the route and sections are clearly shown in every carriage.

STEAM TRAMWAYS from the Museum along the steep Via Salvator Rosa and Corso Vittorio Emanuele (fine views), descending to the Toretta, near the Grotta di Posilipo. Also from the Torretta to Pozzuoli, and from the Albergo dei Poveri (F. 1) to Aversa (Rte. 17).

NAPLES—contd.

Baths: *Hotel Metropole, Chiatamone.* The best sea-bathing is to be had by taking a boat (1 fr.) out into the bay. Boats with steps can be found at most of the landing-places. There is an excellent bathing establishment at Posilipo near the Palazzo Donna Anna, and others at Baginoli, further W. The bathing-places in the town are to be avoided on account of the dirt of the water.

English Church: Christ Church, Strada S. Pasquale, opening out of the Chiaia. Sun. 11 and 3.15. Holy Communion at mid-day except on the last Sun. of the month, when it is at 8.30. Chaplain, *Rev. H. T. Barff.*

Presbyterian Service at 2 Cappella Vecchia, on Sun. at 11 and 3.30.

English-speaking Confessors: Padre Guerritore, at S. Filippo Neri, daily; Padre Clemente Piscitelli, S. Maria di Caravaggio, Piazza Dante; Padre Musto, Gesù Nuovo.

Bankers: *Turner and Co.*, 64 S. Lucia; *Mauricoffre*, 52 Piazza Municipio; *Holme & Co.*, 2 Flavio Gioia.

Medical Men: *Dr. Barringer*, M.D., Paris, 267 Riviera di Chiaia; *H. J. Johnston-Lavis*, M.D., M.R.C.S., consulting physician to the Armstrong Works at Pozzuoli, No. 7 Chiatamone; *Dr. Gairdner*, M.D., Edin., 128 Via Amedeo; *Cav. M. Malbranc* (speaks English), 134 Corso Vitt. Emanuele. Homœopathic,

NAPLES—contd.

Dr. Righetti, 10 Vico S. Guido alla Riviera.

International Hospital: Villa Bentinck, Corso Vittorio Emanuele. A most valuable institution, well worthy of support on account of the advantages it offers to English visitors who may be taken ill (see p. 57). Funds are much desired for its continuance, and collecting boxes will be found at the English Church, and at the principal Banks and Hotels.

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NARDÒ (*Nereturum*), 259.

Natiolum, 242.

Næthus fluv., now the Neto, 267.

NECROPOLIS, of Cumæ, 176. Of Canosa, 287. Of Venosa, 239.

NEGRO, river, 262.

NERANO, **MARINA DI**, 137. **Nero**, conspiracy against, 171.

NERONE, **STUFE DI**, 170.

NETO, river (*Næthus*), 267.

NICASTRO, town of, 280.

NICOTERA, town of, 278.

NINFA, mediæval town of, 5.

—, river (*Nymphæus*), 5. **NISIDA**, island of (*Nesis*), 89.

NOCERA, 252.

NOLA, city of (*Nolu*), 92. Its vases and coins, 92.

NORCIA (*Nursia*), 197.

NORMA (*Norba*), 5.

NOVA SIRI, 265.

NOVITO, river, 270.

Nuceria, 252.

NUMISTRO, 285.

NUSCO, town of, 93.

O.

OFANTO, river, 240, 288.

Oyggia Insula, 268.

Olevano, village of, 254.

Olive, cultivation of the, xvii.

OLIVETO, town and castle of, 285.

Opontum, 250.

OPPIDO (*Mamertium*), 278.

Orange and lemon trees, cultivation of the, xviii.

ORDONA (*Herdonia*), 229.

ORFENTA, river and waterfall of, 211.

ORIA (*Hyria* or *Orra*), 258.

ORSIGLIADI, Greek village of, 281.

ORSARA, 226.

ORTANOVA, stat., 238.

ORTONA, 236.

Caffè in the Piazza.

ORTUOCCHIO, town of, 210.

OSTUNI, 244.

Loc. Petruzzo Anglana.

OTRANTO (*Hydruntum*), 260.

OTTAJANO, 94.

P.

PADULA (*Consilinum*), 263.

Pæstum, 178. Plan of the ruins, 179.

PAGANI, town of, near

Nocera, 251.

PAGANICA, stat., 203.

Painters, Neapolitan, list of, xxiv.

Painting, xxi.

PALAGGIANO, village of, 249.

PALAGIANELLO, 249.

PALATIUM, 197.

Palinurus, 183.

PALIZZI, 271.

PALMA, 92.

PALMAROLA, island of (*Palmariu*), 193.

PALMI, 277.

Loc. Plutini.

PAIO, villages of, 285.

Pandataria, island of, 193.

Pandects of Justinian, 147.

Pandosia Bruttiorum, 275.

PANNI, 226.

PANTANO SALSO, 232.

PANZA, 157.

PAOLA, town of (*Patycus*), 183.

PAPAGLIONTI, Greek village of, 281.

PABACORIO, village of, 278.

PARAVATI, village of, 281.

Passports, xxxv.

PASTINA, 151.

PATINISCO, river, 249.

Patycus, Greek city of, 185.

Pausilypum, villa of Pollio, 88.

PEDAVOLI, 278.

Pelagic and polygonal constructions:

At **ALATRI**, 9.

AMITERNUM, 197.

ARCE, 215.

ARPINO, 214.

ATINA, 218.

BOIANO, 228.

CICOLANO district, 202.

CIVITA ANTINO, 218.

At **COBI**, 4.

FERENTINO, 8.

ISERNIA, 214.

LISTA, 198.

MONTE FORTINO, 4.

NORMA, 5.

SEGNI, 6.

SORA, 218.

TERRACINA, 187.

VENAFRO, 215.

PELINO, S., church of, 210.

PELLAGRELLO, wine, 221.

PERTOSA, 262.

PESCARA, 236.

Alb. Leone d' Oro; Buffet at the Stat.; both poor. (Better at Castellammare.)

—, river, 211.

PESCINA, town of, 209.

PESCO CANALE, 218.

PETILIA, in Calabria, 26.

PETITO, river, 271.
 PETRELLA, 203.
 PETTORANO, 212.
Phalerum, now Capo di
 Posilipo, 87.
Phlegrean fields, 166.
 PIANO DI CINQUEMIGLIA,
 212.
 — DI FOROLI, 213.
 — DELLA MADDALENA,
 287.
 — DEL MOLINO, 211.
 — DI SORRENTO, 134.
 PIANOSA, island, 229.
 PIANURA, 90.
 PICCIOTTI, 259.
 PICCOLO S. ANGELO, ridge
 of, 137.
 PICERNO, 255.
 PICINISCO, 213.
 PICO FARNESE, 11.
 PIEDILUCO, lake of (*Lacus
 Velinus*), 195.
 PIEDIMONTE, 357. Vil-
 lage of, 11.
 — D' ALIFE, 220.
 PIETRAGALLA, 254.
 PIETRAPPENATA, 271.
 PIETRAROLA, 221.
 PIETRO-IN-FINE, S., 15.
 PIGNATARO, village of, 17,
 194.
Pinna, 236.
 PIPERNO, quarries of, 90.
 PISCIARELLI, the (*Fontes
 Leucogæi*), 167.
Piscina Mirabilis, 172.
 PISO, villa at Baia, 171.
Pithecula, now Ischia,
 158.
 PIZZACA, PUNTA, 153.
 PIZZO, town of, 280.
Plera, 248.
 Pliny the younger, his
 description of the first
 eruption of Vesuvius, 99.
 Of his uncle's death,
 95.
 POPI, CASTRO, 10.
 POGGIO IMPERIALE, 237.
 POGGIO REALE, 91.
 POLICASTRO, village and
 gulf of, 183.
 POLICORO, 265.
 POLIGNANO, 244.

POLISTENA, Albanian vil-
 lage of, 278.
 POLLA, 262.
 POLSI, S. MARIA DE', mo-
 nastery of, 271.
 POMIGLIANO D' ARCO, 283.

POMPEII, 107.

	PAGE
Academy of Music . . .	124
Amphitheatre . . .	120
Apothecary's Shop . . .	124
Aqueduct of Fontana . . .	108, 113, 118
Architecture and ar- rangement of build- ings . . .	109
Bakehouse, I. O. H. . .	132
—, public . . .	124
Baker's Shop . . .	125
Barracks . . .	118
Basilica . . .	113
Baths . . .	122
—, Great, or Sta- bianæ . . .	119
—, Women's . . .	123
Blacksmith's Shop . . .	124
Caupona . . .	121
Chalcidicum or Crypto- Porticus . . .	115
Cicero, Villa of . . .	126
Circular Temple . . .	116
Corn-Mill . . .	124, 125
Curia . . .	114
Curia Isiaca . . .	118
Curia . . .	113
Custom House . . .	125
Diomed, Villa of . . .	127
Eumachia, Crypto-Por- ticus of . . .	115
Description of ruins . . .	112
Destruction of . . .	107
Discovery of . . .	108
Forum . . .	113
—, triangular . . .	116
Forum Boarium . . .	120
Fontain . . .	125, 129, 131
Fullonica . . .	131
Gates . . .	109
Gate of Herculaneum . . .	126
— of Nola or Isis . . .	132
— Sea . . .	112
Granary, public . . .	114
Great Theatre . . .	116
Greek Temple . . .	116
Hemicycles . . .	129
Hints, preliminary . . .	106
History of . . .	109
House of Adonis . . .	130
— wounded . . .	130
— Anchor . . .	131
— Apollo . . .	130
— Apollo Citharædus . . .	120
— Ariadne or Bac- chus . . .	131
— Bakehouse . . .	133
— Balcony . . .	111
— Bear . . .	132

POMPEII—contd.

	PAGE
House, Black Walls . . .	131
— Bronze Bull . . .	132
— Catus Memmius . . .	132
— Camillus . . .	121
— Castor and Pollux . . .	129
— Centaur . . .	129
— Centenary . . .	132
— Chase . . .	131
— new Chase . . .	121
— Cornilius Rufus . . .	118
— Custom . . .	125
— Dealer in Marbles . . .	132
— Diana . . .	121
— Epidius Rufus . . .	119
— Faun . . .	121
— Figured Capitals . . .	131
— Five Skeletons . . .	131
— Fuller . . .	133
— Fullonica . . .	131
— Gavio Rufus . . .	132
— Glaucus . . .	122
— Grand Duke of Tuscany . . .	131
— Grand Duke of Russia . . .	133
— Great Fountain . . .	131
— Great Mosaic . . .	121
— Hercules . . .	129
— Holconii . . .	115
— Inachus and Io . . .	130
— Labyrinth . . .	130
— Lupanar . . .	133
— Marcus Lucr-tius . . .	132
— Meleager and Mer- cury . . .	130
— Mosaic Columns . . .	129
— Orpheus . . .	131
— Parnassus . . .	119
— Pansa . . .	123
— Paquius Proculus . . .	132
— Polybius . . .	124
— Rudder and Tri- dent . . .	133
— Sallust . . .	124
— Sircius . . .	133
— Small Fountain . . .	131
— Surgeon . . .	125
— Thermopolium . . .	125, 130
— Three Floors (Tre Plant) . . .	125
— Tragic Poet . . .	122
— Triclinium . . .	126
— Vestals . . .	125
— Wild Boar . . .	115
— Inn of Albinus . . .	125
—, Suburban . . .	129
— Iscor. or Temple of Isis . . .	117
— Lupanar . . .	133
— Museum . . .	112
— Odeum . . .	118
— Pagus Augustus Felix . . .	126
— Porta Marina . . .	113
— Prisons . . .	118
— Round Tomb . . .	127
— School of the Gladiatora . . .	118
— School of Verna . . .	113
— Senaculum . . .	114
— Sepulchral Triclinium . . .	127

POMPEII—contd.

	PAGE
Serpents on Walls	119, 121, 124, 133
Shops	112
— Apothecary's	124
— Baker's	120, 125
— Blacksmith's	124
Small Theatre	118
Stabian Baths	119
Streets	109
— of Abundance	115
— the Forum	114
— Skeletons	121
— the Tombs	126
Tavern	121
Temple of Æsculapius	118
— Apollo	112
— Augustus	114
— Circular	116
— Fortuna	121
— Hercules	116
— Isis	117
— Jupiter	113
— Jupiter and Juno	118
— Mercury	115
— Venus	112
Theatre, great	116
—, small	118
Thermae, or Public Baths	122, 123
Thermae Stabianæ, or Great Baths	119
Thermopolium	125, 130
Tomb Aricius Scaurus	126
— Arrius Diomedes	127
— Arrian family	128
— Aulus Vetus	126
— Cælius and Labeo	128
— Crotaph of Calventius Quintus	127
— Terentius Felix	129
— the Garlands	129
— the Glass Amphora	129
— the Hemicycles	126
— the Libellæ	128
— Mæmia	126
— Marble door	128
— Nævoleia Tyche	127
— Porcius	126
— M. C. Restitutus	126
— Round	127
— Triclinium, sepulchral	127
Topography	107, 112
Towers	108
Town Walls	126
Triangular Forum	116
Tribunal	118
Triumphal Arch	114, 121
Villa of Cicero	126
— Diomed	127
— Walls	108

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sion, 5 fr.; frequented by artists.

PONTE AURUNCA at Sessa, 195.

— DELLA CATENA, 5.

— DI CICERONE, 216.

— MAGGIORE, 187.

— VALENTINO, 224.

PONTECORVO, city of, 12.

PONTINE marshes, 185.

PONTONE, 152.

PONZA, island of (*Pontia*), 192.

POPOLI, 210.

— *Loc. dell' America*;

— *Loc. della Posta*.

PORRINO, 22.

PORTICI, 96, 104.

— *Restaurant Asso di*

— *Coppa*.

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1½ fr.; with two horses,

3 fr.

— *Portus, Julius*, 169.

— *Poseidonia*, 178.

POSILIPPO, 87.

— *H. Postiglione*, well situated and comfortable but dear. *Miss Baker*, Villa Cappella.

POSITANO, 152.

Post-office, xxxix.

POSTA, LA, lake of, 217.

POSTIGLIONE, 254.

Posting regulations, xxxix.

POTAME, village of, 281.

POTENZA (*Potentia*), 255.

— *Ab. Lombardo*, good food. *Caffè Perryola*, opposite. *Omn.* 1 fr. 25 c. *Bufet* at the Stat., with rooms.

POZZANO, convent of, 95,

134.

POZZOPIANO, village of,

135.

POZZUOLI, 160–165.

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POZZUOLI, road to, 158.

— GROTTO DI, 86.

PRATIANO, 152.

PRATOLA, 93, 210.

PRESENZANO, 16.

Priapus, worship of, 214.

PROCIDA, island of (*Prochyta*), 152.

— *Ab. Vittoria*, poor.

PROSEDI, 9.

Pulcinella, 21, 220.

PUNTA DELLA CAMPANELLA, 138.

— DI PALINURO, 183.

— DI PENNATA, 172.

— DI SCUTOLO, 134.

— *Puteoli*, 160.

Pythagoras, 255.

R.

RAGANELLO, river, 266.

RAIANO, 204, 210.

RAPIDO, river (*Vinius*), 12, 218.

RAPOLLA, 286.

RAVELLO, 149.

— **Pension Fuhumbo*, English landlady, excellent food and wine; luncheon, 3½ fr.; fine view, and healthy situation.

Reate, 196.

REGGIO, city of (*Rhegium*), 272. The *Fata Morgana*, 273.

— *Ab. Vittoria*, R. L. A.

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not used at Reggio.

RENDE, 276.

RENDE SAN FILI, 275.

RESINA, town of (*Retina*),

96, 97, 104.

RETIRO, the, 188.

RIACE, village of, 269.

RIARDO, 16.

Rice, cultivation of, xviii.

Richard Cœur-de-Lion, his
route, 184.

RIETI (*Reate*), 196.

Loc. Croce Bianca, ad-
joining the Town Hall,
good food.

Omn. to the Stat., 50 c.

RIOFREDDO, frontier sta-
tion, 206.

RIONERO, town of, 286.

—, village of, 213.

RIPALTA stat., 237.

RISTOLA, PUNTA, 461.

RIVELLO, 263.

RIZZUTO, CAPO, 268.

Roads, xxxvi.

ROCCA DI CORNO, 199.

— D'EVANDRO, 16.

— GUGLIELMA, 193.

— IMPERIALE, 265.

— MASSIMA (*Artena*), 4.

— MONFINA, 194.

— PIPIROZZA, 53.

— SECCA, II, 215.

— VALLOSCURA, 212.

ROCCAMORICE, village of,
211.

ROCCARASA, 213.

[*S. Italy*, Pt. I.]

ROCCARAVINDOLA, 212,
214.

Dil. to Solmona, 1½ fr.

ROCCELLA (*Romechium*),
270.

ROCCHETTA, 229.

ROGLIANO, town of, 279.

Roman (ancient) architec-
ture, xi.

ROMITO river and falls,
218.

ROSARNO, 278.

ROSETO, 265.

ROSSANO, 266.

Alb. Milanese, in the
town.

RUCOLO, torrent, 265.

Rudiae (Rugge), birthplace
of Ennius, 261.

RUVERO, 265.

RUVO, city of (*Rubi*), 247.

Loc. di Giov. Nanni.

— Museum, 247.

S.

SABATO, river, 93, 284.

SACCO, river, 6.

Saffron, cultivation of,
xviii.

Sagras fluvi., 269.

SALA (*Marcelliana*), 263.

Sakapia, 232.

Salentinum Promontorium,
261.

SALERNO, city of, 143.

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SALERNO, Medical School
of, 143.

SALLE, village of, 211.

Sallust, birthplace of, 198.

SALTO, river and valley,
203.

SALVO, S., stat., 237.

Samnium, 228.

SAN BENEDETTO, 209.

SAN BIAGIO, hot baths of,
280.

SAN CLEMENTE, 252.

SAN ELPIDIO, 220.

SAN FILI, 276.

SAN GERMANO (*Casinum*),
12.

— **STUFE DI**, 89.

SAN GIORGIO, 194.

SANGRO, river, 236.

SAN LORENZO, 187, 272.

SAN PAOLO, island, 257.

SAN PIETRO CELESTINO,
monastery of, 204.

SAN SEVERO, 237.

SAN STEFANO, island, 193.

SAN VALENTINO stat., 211.

SAN VITTORINO, 197.

SANT' AGATA DE' GOTI,
285.

SANTA CROCE, cone of,
195.

— **MARIA CAPUA** stat.,
18.

— **A VICO**, 283.

SANTULLA, POZZODI, 10.

SAPRI (*Scidrus*), 183.

SARNO, town of, 93.

—, river (*Sarnus*), 251.

SARRETELLA, river, 284.

SATANASSO, river, 266.

Satucola, supposed site of,
285.

SAVIGNANO, 225.

SAVONE, river (*Savo*), 195.

SAVUTO (*Ocinarus*), river,
279, 280.

SCAFATI, town of, 251.
Battles of, 251.

SCALA, 151.

SCALEA, 183.

SOANNO, lake and town
of, 205.

Rooms and plain food.

at the house of *Don Giovanni*, frequented by members of the local Alpine Club.

SCANZANO MONTALBANO stat., 265.
Scidrus, 183.

SCIGLIANO, 279.

SCILLA, town, castle, and rock of, 277.
Loc. di Baviera, near the sea.
—, earthquake of, 277.

Scipio Africanus, his tomb, 177.

SOONTRONE, 213.
Sculptors, list of, xxiii.
Sculpture, mediæval and modern, xx.

SCURCOLA, 207.
Seylacum, now Squillace, 269.

SEBETO, river, 22.

SEGGI, (*Signia*), 6.
Loc. di Gaetani.

SELE, river, 285.

SEMINARA, 278.

SENARICIA, 235.

SEPINO (*Sepinum*), 227.

SERACINO, river, 265.
Serapeon, ruins of, at Pozzuoli, 161.

SERINO, 93.

SERMONETA, 185.

SERRA, LA, 271.

SESSA, 194.

SEVERO, SAN, city of, 237.

SEZZE, town of (*Setia*), 186.

SGURGOLA stat., 8.

Sibyl, her cave on Lake Avernus, 168; at Cumæ, 175. Her tomb, 176.

SCIGNANO, 262.

SIDERNO, 270.

SILA, LA, 275.

SILVI stat., 236.

SIMMARI, river (*Semirus*), 268.

SINNO, river (*Siris*), 263, 265.
Sipontum, ruins of, 232.

SITIZZANO, 278.

SOCCAVO, gr.

SOLFATARA, the, 166.

SOLMONA (*Sulmo*), 210.

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SOLOFRA, town of, 93.

SOLOPACA, 221.

SONNINO, 186.

SOPRA LA VACCINA, 137.

SORA, 217.

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SORIANELLO, village of, 282.

SORIANO, village of, 281.

SORRENTO, city of (*Surrentum*), 135.

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—, House of Tasso, 135.

—, **PIANO DI**, 135.

SOSTI, SAN, village of, 274.

SOVERATO, village of, 269.

SOVERIA, village of, 279.

SQUILLACE stat., 16, 195.

SPEZZANO, Albanian village of, 266.

SPINAZZOLA, 240.

SQUILLACE, town of (*Seylacum*), 269.

—, gulf of, 279.

Stabiae, death of Pliny the elder at, 95.

STALLITI, village of, 269.

STATI, 271.

STEFANO, S., DEL BOSCO,
ruins of, 282.

STEFANOONI, Greek vil-
lage of, 281.

STILLARO, river, 269.

STILO, PUNTA DI (*Cocin-
thum Promontorium*), 269.

—, town and iron-mines
of, 269.

STRONGOLI, town of
(*Petitia*), 267.

Stuart, Sir John, at the
battle of Maida, 280.

Suessa Aurunca, 194.

Surrenum, 135.

SURRIONE, 266.

Sybaris, 266.

—, river, rise of, 264.

SYRENS, islands of the,
138.

T.

TABURNO, MONTE (*Mons
Taburnus*), 222.

TACINA, river (*Turginea*),
268.

TAGLIACOZZO, 207.

—, Small *Trattoria*.

Tanager fluw., 262.

Tarantella, 258.

Tarantismo, 258.

TARANTO (*Tarentum*),
256.

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the Borgo Nuovo, with
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looking the Mare Piccolo,
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del Moro* (Leone di Vene-
zia), on the shore, good
oysters.

Cab from the stat.,
60 c.

U. S. A. Consul.

Turgines fluw., 248.

Tarracina, city of, now
Terracina, 187.

TARZIA, 274.

TASSO, house of, at Sor-
rento, 135.

Tavoliere della Puglia,
origin of the system, and
annual migration of the
flocks, xvi., 226.

TEANO (*Teanum*), 16.

Teate Apulum, 237.

Teate Marrucinorum, 211.

Tegianum, 263.

Telegraphs, xxix.

TELESE, village and lake
of, 221.

TELLA, valley, 221.

TELONE, torrent, 207.

TEPPIA, river, 4.

TERAME (*Interamna Li-
rinus*), 194.

TERAMO, city of (*Inter-
amna*), 234.

Small. Inn, in the
piazza. *Caffè d'Italia*.

Terina, site of, 279.

Terinus Sinus, 280.

TERLIZZI, town of, 247.

TERMOLI, 237.

Loc. di Venezia.

TERNI, falls of, 196.

TERRA DI LAVORO, 17, 19.

TERRACINA, 187.

H. Royal; *Loc. Na-
zionale*.

TERRANOVA, villages of,
in Calabria, 266.

THEATINS, origin of the
name, 211.

Theatres at Naples, 33.

—, ancient, ruins of,
at—

ALIFE, 221.

AMITERNUM, 197.

BAIÆ, 170.

CALVI, 17.

CASINUM, 13.

SAN GERMANO, 12.

HERCULANEUM, 105.

MINTURNÆ, 194.

MISENUM, 173.

PÆSTUM, 179.

the PAUSILYFUM, 88.

POMPEII, 116, 118.

PUTEOLI, 160.

SEPINO, 228.

TEANO, 16.

Thurii, site of, 266.

Tiora, now Torano, 202.

TIRIOLO, town of, 279.

TITERNO, river, 221.

TITO, 255.

TIVOLI, 206.

Tobacco, cultivation of,
xviii.

TOCCO, 210.

TOLERO, river, 8, 10.

TORA PRESENZANO, 16.

TORCA (*Theorica*), 137.

TORCHIARA, 182.

TORDINO, river, 234.

TORINA DI SANGRO, 236.

TORRE DEL GRECO, 250.

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Ferro, 5 fr.; *P. Allo-*

mande, Salita Cappuccini,

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TORRE ANNUNZIATA, 94,

251.

—, CERCHERA, 266.

—, DI CHIUNZO, 251.

—, DI CICERONE, 190.

—, DE' CONFINI, 188.

—, DELL' EPITAFFIO,

188.

—, DI GAVETA, 174.

—, DI GERACE, 270.

—, DI MELISSA, 267.

—, DI MILO, 274.

—, D' ORLANDO, 192.

—, DI PAOLO, 188.

—, DEI PASSERI, 210.

—, DEL PIANO, 279.

—, DI SATUBO, 258.

—, SCASSATA, 251.

—, TRE PONTI (*Trepon-*

tium), 185.

TOTTRA, valley of, 235.

TOVERE, 151.

TRAETTO, 194.

TRAMONTI, 251.

TRANI (*Tarenum*), 241.

Alb. Italia, in the

Piazza S. Francesco; *Alb.*

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cellent food at both.

TREBISACCE, 265.

TREDITA, river, 270.
 TREMITI ISLANDS (*Insulae Diomedæ*), 228.
Tres Tabernæ, 185.
 TRICARICO, 205.
 TRIGNO, river, 237.
 TRINITA DI CAVA, monastery of, 253.
 TRINITAPOLI stat., 238.
 TRIONTO, river (*Traens*), 266.
 TRIPARNI, 281.
 TRITOLI, BAGNI DI, 170.
Trivæ Lucus, 177.
 TROIA, 226.
 TRONTO, river (*Truentus*), 197, 234.
 TROPEA, 278.
 TURANO, river, 206.

U.

UFENTE, river (*Ufens*), 187.
 UFFTA, river, 224.
Ulubræ, 185.
 USTICA, island (*Osteodes*), 414.
Ucentum, now Ugento, 261.

V.

VAGLIO, 255.
 VAL DI DIANO, 262.
 — D'INFERNO, 220.
 VALENTINO, S., 211.
 VALLO, 182.
 VALMONTONE, 6.
 VALVA, town of, 285.
 VANDRA, river, 213.

VARAPODIO, Greek village of, 278.
 VASTO (*Histonium*), 236.
Loc. del Pesce.
Velia, 182.
 VELINO, river (*Velinus*), 197, 198, 207.
Velinus Lacus, 196.
 VELLETRI (*Velitræ*), 3.
Loc. Campana; *Loc. Gallo*.
 VENAFRO (*Venafrum*), 215.
 VENOSA, city of (*Venusia*), 286.
 VENTOTENE, island of (*Pandataria*), 193.
Vergellus fluv., 240.
 VEROLI, town of (*Verulæ*), 10.
 VESUVIUS, Ascent of, 94, 96. History of, 98. Account of the eruptions, 99. Summary, 102. Geological structure, 103. Observatory on, 98. Wines, 98. Ascent from Pompeii, 97.
 VETTICA MAGGIORE, 152.
 — MINORE, near Amalfi, 151.
 Vetturini, xxxvi.
 VIA APPIA, 2. Stations on, 184. CONSULARIS or CAMPANA, 166. CUMANNA, 166. DOMITIANA, 184. PUTEOLANA, 166. SARARIA, 198. VALERIA, 206, 207.
 VIBONA, S. PIETRO DI, 281.
 Viceroy, list of the, xxx.
 VICO EQUENSE (*Vicus Æquanus*), 134.
Pension Savarese, 5 to 7 fr.
 VICOVARO, 288.
 VIESTI, 233.
 VIETRI, near Salerno, 145.
 —, near Eholi, 254.

VIGNOLA, 255.
 VILLA S. GIOVANNI, 276.
 Vine, cultivation of the, xvii.
 VINUS, river, 218.
 Virgil, his residence at Naples, 86. His death at Brundisium, and burial at Naples, 245. His tomb, 86.
 VITO, S., village of, 244, 269.
 —, Cape of, 257.
 VITTORINO, SAN, 197.
 VITULANO, 221.
 VOLTURNO, river (*Vultur-nus*), 17 seq., 213, 284.
 VOMANO, river, 235.
 Vulgate, MS. Latin, 254.
 VULTURE, MONTE (*Mons Vultur*), 240, 287.

W.

Waldenses, their colonies in Calabria, 274. Atrocities inflicted on, by the Inquisition, 274.
 Weights and measures, modern, xxxvi.

Z.

Zampognari, the wandering bagpipers of the Abruzzi, 202.
 ZANNONE, island of (*Sinonia*), 193.
 ZAPPONETA, 232.
Zephyrium Promontorium, 271.
 ZOLLINO, 259.
 ZURGUNADI, 278.

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